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ILLUSTRATED GUIDE
TO
CHATSWORTH

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Chatsworth.

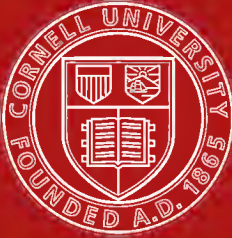


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And to White
"The Beach" Hotel
Rousley Oct 13 '88

CHATSWORTH

BY
LLEWELLYNN ^{FRITZ (1888)} JEWITT, F.S.A.
ETC. ETC.

ILLUSTRATED BY UPWARDS OF FIFTY ENGRAVINGS

BUXTON
J. C. BATES, ADVERTISER OFFICE
1872

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TO
HIS GRACE THE DUKE OF DEVONSHIRE, K.G.
LORD LIEUTENANT OF THE COUNTY OF DERBY,
ETC., ETC.

MY LORD DUKE,

It is with true pleasure that, with your Grace's express permission, I dedicate to you this work, in which I have attempted to trace the history, and describe some of the features, of your princely home of Chatsworth.

Prepared under the peculiarly favourable circumstances, not only of having your Grace's fullest sanction, but also with the advantage of facilities granted by you for the purpose, I could not issue it without, on the very first page, expressing to you my warmest acknowledgments and thanks for this, and for many other acts of kindness I have at various times received at your hands.

To describe and illustrate Chatsworth worthily would take a far larger and more extended volume than the one I have prepared; but it is a great satisfaction to me to know that it is the first and only work which has been specially devoted to it, and that it has the proud distinction of receiving your Grace's approval.

In expressing to you my own thanks I but very faintly echo those of thousands, not only of our own countrymen, but of our brethren on the Continent and across the broad Atlantic, for the kindly and truly generous manner in which you permit others to enjoy the beauties of your "Palace of the Peak."

Long may your Grace be spared to enjoy the blessings which, with so liberal a hand, you dispense to others; and long may thousands of grateful hearts convey to you their unbounded thanks for all you have so nobly done for them.

With every feeling of personal esteem and gratitude, I have the honour to be

Your Grace's faithful servant,

LLEWELLYNN JEWITT.

Winster Hall, Derbyshire, August, 1872.

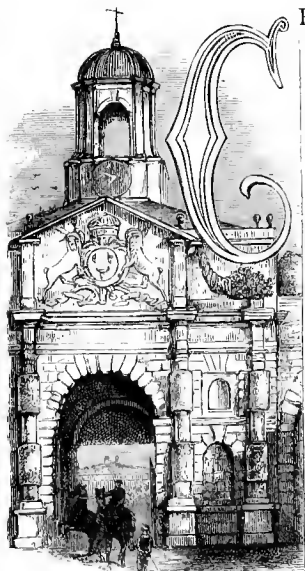
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CHATSWORTH.



HATSWORTH, the palatial seat of His Grace the Duke of Devonshire, which two centuries ago was classed as one—and that the first—of the seven “Wonders of the Peak,” and whose praises were then sung in *Carmen* both by Hobbes and Cotton, as they have since been both in prose and verse by almost every writer of note, is a house which, in every sense of the word, deserves the grand title it has earned, and so long enjoyed, of “Palace of the Peak.”

Situated in the most beautiful part of Derbyshire, possessing within the circuit of its domain all the natural advantages of hill and valley, wood and water, rugged rock and verdant plain, and rendered attractive by every means that the most poetic imagination could conceive, and unbounded wealth accomplish, it is one of the most charming seats in the kingdom, and one whose beauties are permitted to be fully enjoyed by all. Belonging to His Grace the Duke of Devonshire—one of the most enlightened and liberal-minded of our English aristocracy—Chatsworth, with its park and grounds, is thrown open to “the people,”

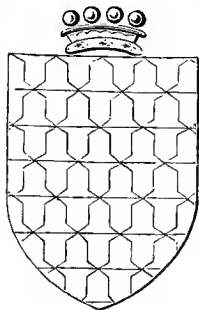
under such restrictions only as are essentially necessary to its well-being and proper conservation. Assuredly no mansion and grounds are more freely and liberally made available to the public, while none are more worthy of being visited. It will be my pleasing task, therefore, in the following pages to

endeavour to describe some of its beauties and attractions; to unfold no mansion and grounds are more freely and liberally made available to the public, while none are more worthy of being visited. It will be my pleasing task, therefore, in the following pages to endeavour to describe some of the rich treasures of Nature and of Art it contains; to give a glance at its history; and to speak of the noble family to which it belongs.

And, first, a few words on its geographical position and history.

Chatsworth lies in the parish of Edensor, in the hundred of High Peak, in the county of Derby. It is three miles from the Midland Railway Station at Rowsley (which is the most convenient station for visitors from the south), three and a half miles from Bakewell (where there is a station convenient for visitors from the north), two from Baslow, twenty-six from Derby, ten from Matlock Bath, nine from Chesterfield, twelve from Sheffield, fourteen from Buxton, thirty-seven from Manchester, and about one hundred and fifty-four from London. The railway stations from which Chatsworth is best reached are, as just stated, Rowsley and Bakewell; the line from London and the south to the former passing through Derby, Duffield, Belper, Ambergate (where the lines from Sheffield, Leeds, York, and the north join in), Whatstandwell, Cromford, Matlock Bath, Matlock Bridge, and Darley Dale; and to the latter from Manchester and Buxton, passing Miller's Dale, Monsal Dale, Longstone, and Hassop.

At the time of the Domesday Survey of William the Conqueror, Chatsworth belonged to the Crown, and was held by William Peverel, the entry being as follows:—"In Langlie and Chetesuorde, Leuenot and Chetel had ten ox-gangs of land for geld [land for ten oxen]. This belonged to Ednesoure. William Pevrel keeps them for the king. Five villanes and two bordars have two ploughs and one acre of meadow there. Wood, pasturable, one mile in length and one in breadth, and a little underwood. In the time of King Edward it was worth twenty shillings; now, sixteen shillings." The name of *Chetesuorde*, now altered into Chatsworth, was doubtless originally *Chetelsuorde*, from the name of one of its Saxon owners, Chetel. William Peverel, by whom, at the period of taking the Domesday Survey, it was held, was the illegitimate son of William the Conqueror, by his concubine Maud (?), daughter of Ingelric (said to have been a noble Saxon, and a relative of Edward the Confessor), the founder of the church of St. Martin's-le-Grand, London. Ranulf Peverel, or Piperel, accompanied the

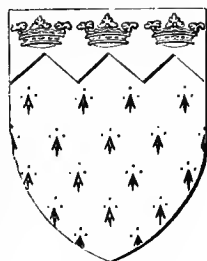


Arms of Peverel.

Conqueror to England, and to him he gave this his concubine in marriage, with whom she agreed, it is said, that the child she had borne to the king should take her husband, Peverel's, name. He received many grants of land. William Peverel at the time of the survey held 162 manors in England. In Derbyshire he held 12, and in Nottingham alone 48 merchants' and traders' houses, 13 knights' houses, and 8 bondsmen's cottages, besides 10 acres of land granted to him by the king to make him an orchard, and the three churches of SS. Peter, Mary, and Nicholas. He had also the custody of Nottingham Castle. He built Castleton Castle, in Derbyshire, and either he or his son is supposed to have built that of Bolsover, in the same county. He died 13 Henry I. (5th February, 1113), having married Adelina, by whom he had issue a son William, who died young; another son William who succeeded him; and two daughters, Adeliza (married to Richard de Rivières) and Matilda. Ultimately the heiress of Peverel married Robert de Ferrars, Earl Ferrars, and Earl of Derby, Nottingham, &c. The name of this

family has been rendered familiar in popular literature by Sir Walter Scott's well-known novel of "Peverel of the Peak."

After the Peverels the manor of Chatsworth was held by the family of Leche, who had long been settled there before they became possessed of the manor, and who held it for several generations. In the reign of Edward III. one member of this family, John Leche, of Chatsworth, whose father was said to have been of Carden (a line continued by a younger son), was one of the surgeons to the king. In the reign of Henry IV. Sir Roger Leche, knight, held, among other property, lands at Glossop. They also held, with other property, the manors of Totley, Shipley, Willersley, Cromford, and the prebendal manor of Sawley. John Leche, surgeon to Edward III., was, it appears, grantee of Castle Warin and other lands, and had a son, Daniel Leche, whose son, John Leche, married Lucy de Cawarden, and thus became possessor of the manor of Carden. The family of Leche of Chatsworth became extinct in the reign of Edward VI., by the death of Francis Leche, who had, however, previously sold his manor to the Agards. One of the co-heiresses of Ralph Leche, of Chatsworth, uncle to Francis, married Thomas Kniveton of Mercaston, father of Sir William and grandfather of Sir Gilbert Kniveton; another married a Wingfield, and the third espoused Slater, of Sutton, in the county of Lincoln. Francis Leche, to whom I have referred, married Alice, daughter of John Hardwick, of Hardwick, by his wife Elizabeth, daughter of John Leake, of Hasland, a branch of the Leakes, Earls of Scarsdale. This Alice, on the death of her only brother, John Hardwick, without issue, became one of his co-heiresses, with her three sisters—Mary, who married, first, Wingfield, and second, Pollard, of Devonshire; Jane, married to Godfrey Bosville, of Gunthwaite; and Elizabeth, better known as "Bess of Hardwick," who married, first, Robert Barley, of Barley—second, Sir William Cavendish—third, Sir William St. Loe—and fourth, Gilbert, fourth Earl of Shrewsbury. This Francis Leche, as has just been stated, sold the manor and estates of Chatsworth to Agard, who shortly afterwards re-sold it to Sir William Cavendish, the husband of "Bess of Hardwick," and, consequently, the brother-in-law of Alice Leche.



Arms of Leche.

The family of Agard is of very ancient origin in the county of Derby, being settled at Foston as early as 1310. In the reign of Charles II. the Foston estate was sold by John Agard, and about the same time one of the co-heiresses of Charles Agard, the last heir-male of the main line, married John Stanhope, of Elvaston, the ancestor of the Earls of Harrington. Another branch of the Agards settled at Sudbury, in the same county, and one of them married the heiress of Ferrars, of Tamworth. The Agards, as feodaries or bailiffs of the honour of Tutbury, were possessed of a horn (described in the "Archæologia"), which passed, with the



Arms of Agard.

office, to Charles Stanhope, Esq., of Elvaston, on his marriage with the heiress. Arthur Agard, born at Foston, in 1540, was an able and eminent antiquary, and was one of the members of the first Society of Antiquaries. His essays read to the Society occur in Hearne's "Discourses," and a treatise by him on the obscure words in Domesday Book are, with other papers, in the Cottonian Collection in the British Museum. He held office as Deputy Chamberlain of the Exchequer, and died in 1615. A John Agard founded a chantry at Lupton.

Shortly after acquiring Chatsworth by purchase from the Agards, Sir William Cavendish pulled down the old Hall of the Leches, and began the erection of

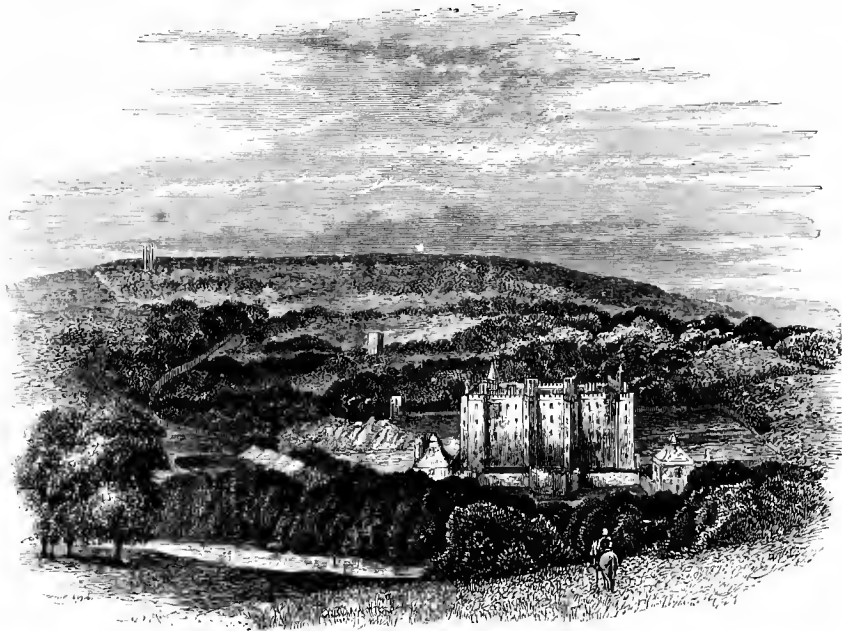


Arms of Cavendish.

the mansion, which, in a few years after its construction, was destined to become a place of historical interest. Sir William Cavendish, it appears, died before his plans for building had been carried out to any great extent, and its completion, on a much larger scale than he had intended, was left to his widow (who ultimately became Countess of Shrewsbury), by whom Hardwick Hall and other places were erected, and of whom it was said that, having a firm belief she should never die so long as she continued building, kept on year after year, until at last, a terrible frost coming on, the masons were thrown out of work, when she languished and died. The mansion, commenced by Sir William Cavendish, and completed by his widow, was a quadrangular building, the west front of which had a square tower at each end, and the entrance, in the centre, was between four angular towers. Of this front of the building a representation is happily preserved at Chatsworth, of which, through the kindness and courtesy of its noble owner, the present Duke of Devonshire, I am enabled to give an engraving.

It was in this mansion that that truly unhappy sovereign, Mary, Queen of Scots, was kept so long a prisoner under the care of the Earl of Shrewsbury—the suite of rooms occupied by her being on the upper, or state-room story, of the east side of the quadrangle, and immediately opposite to the then principal entrance. The unfortunate queen was first brought captive to Chatsworth in May or June, 1570, from Tutbury Castle, probably spending a short time on her way at another of the earl's residences, Wingfield Manor: here she remained for some months, and here, it is pleasant to know, the severity of her confinement was in some degree relaxed; yet the surveillance kept over her by the Earl of Shrewsbury was enough to disappoint a scheme laid for her release by two sons of the Earl of Derby, and a Derbyshire gentleman named Hall. At this time the Queen of Scots' establishment consisted of thirty persons, among whom was John Beton, a member of the same family to which Cardinal Beton belonged. This faithful servant, who was her "prægustator"—an office in royal households of which frequent mention is made in the old writers of the Middle Ages—died while Mary was in captivity at Chatsworth, and was buried in the church of Edensor close by, where a brass plate, which yet remains, was put up by order of his attached mistress. During this same year at Chatsworth it was that the series of personal negotiations which kept hope alive in the breast of the fair

captive were commenced, and in which Cecil and Mildmay, who were at Chatsworth in October, took part. At this time the project of removing her to Sheffield was mooted, and on his return to court (from Chatsworth) Cecil wrote



Chatsworth: The Old Hall as it formerly existed.

his memorable letter, allowing her a little horse exercise about the grounds of Chatsworth.

“Now for the removing of yt quene, hir Maty said at the first that she trusted so to make an end in short tyme yt your L. shuld be shortly ac’td of hir; nevertheless when I told her Maty that yow cold not long indure your howshold there for lack of fewell and other thyngs, and yt I thought Tutbury not so fitt a place as it was supposed, but yt Sheffield was ye metest, hir Maty sayd she wold thynk of it, and wtin few dayes gyve me knolledg: Only I see her Maty loth to have yt Q. to be often removed, supposing that therby she cometh to new acqeyntance; but to that I sayd Yor L. cold remove hir wtout cal.ying any to you but your owne. Uppon motio made by me, at the B. of Rosse’s request, the Q. Maty is pleased yt your L. shall, whan yow see tymes mete, suffer ye Quene to take ye ayre about your howss on horsback, so your L. be in copany; and therein I am sure your L. will have good respect to your owne company, to be suer and trusty; and not to pass fro yowr howss above one or twoo myle, except it be on ye moores; for I never fere any one practise of strangers as long as ther be no corruptio amongst your owne.”

This letter was followed by another, giving the irate queen’s permission for

the removal of Mary to Sheffield, whither she was taken a little before Christmas. The orders for the government of the household of the captive queen after her removal were so stringent and curious that they will, no doubt, be read with interest. The original document is preserved in the Cottonian Library in the British Museum. It is as follows :—

“To the Mr of the Scotts Queene's household, Mr Beton.

“First,—That all your people wch appertayneth to the Queen shall depart from the Queen's chamber or chambers to their own lodging at IX. of the clock at night, winter and summer, whatsoever he or she; either to their lodging within the house or without in the Towne, and there to remain till the next day at VI. of the clock.

“Item,—That none of the Queen's people shall at no time wear his sword neither within the house, nor when her Grace rydeth or goeth abroad: unless the Master of the Household himself to weare a sword, and no more without my special license.

“Item,—That there shall none of the Queen's people carry any bow or shaftes, at no tyme, neither to the field nor to the butts, unless it be foure or fyve, and no more, being in the Queen's companye.

“Item,—That none of the Queen's people shall ryde or go at no tyme abroad out of the House or towne without any special license: and if he or they so doth, they or he shall come no more in at the gates, neither in the towne, whatsoever he or she or they be.

“Item,—That youe or some of the Queen's chamber, when her Grace will walke abroad, shall aduertise the officiar of my warde who shall declare the messuage to me one houer before she goeth forth.

“Item,—That none of the Queen's people whatsoever he or they be, not once offer at no tyme to come forth of their chamber or lodging when anie alarum is given by night or daie, whether they be in the Queen's chambers or in their chambers within the house, or without in the towne. And yf he or they keepe not their chamber or lodgings whatsoever that be, he or they shall stande at their peril for deathe.

“At Shefeild, the 26th daie of April, 1571, per me,

“SHREWSBURIE.”

These orders satisfied Elizabeth, for Cecil says :—“The Q. Maty lyketh well of all your ordres.” The following is a list of the attendants allowed to the captive at the time :—

“My Lady Leinstoun, dame of honour to
the quene's Ma^{te};
M^{re}z Leinstoun.
M^{re}z Setoun.
Maistresse Brusse.
M^{re}z Courcelles.
M^{re}z Kennett.
My Lord Leinstoun.
M^{re} Betown, mr howshold.
M^{re} Leinstoun, gentilman servāt.
M^{re} Castel, physition.
Mr. Raullett, secretaire.
Bastien, page.
Balthazar Haylly.
James Lander.
Gilbert Courll.

William Douglas.
Jaquece de Sanhe.
Archibald Betoun.
Thomas Archebald
D— Chiffland.
Guyon l'Oyselou.
Andro Matreson.
Estien Hauet, escuyer.
Martin Huet, m^{re} cooke.
Piere Madard, potiger.
Jhan de Boyes, pastilar.
Mr. Brusse, gentilman to my Lord Leinstoun.
Nicholl Fichar, servant to my Lady Leinstoun.
Jhon Dumfrys, servant to Maistresse Setoun.
William Blake, servant to Maistresse Courcelles, to serve in absence of Florence.”

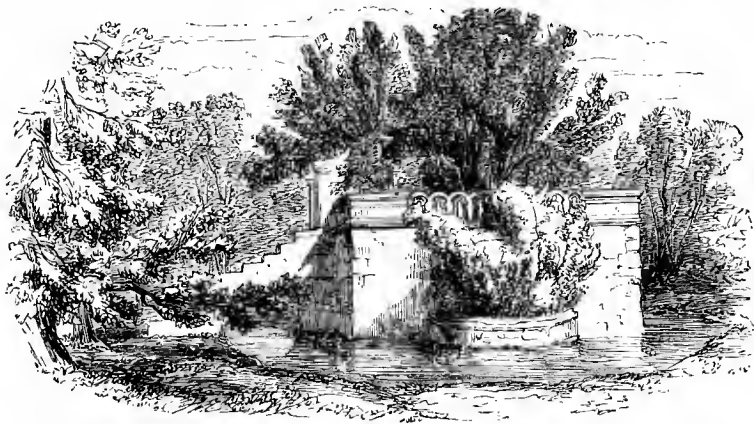
Besides these the following supernumerary servants were kindly allowed by the earl, and approved by the queen :—

"Christilie Hog, Bastiene's wyff.
Ellen Bog, the Mr cooke's wyff.
Cristiane Grame, my Lady Leinstoun's gentil-
woman.
Janet Lindesay, M'rez Setoun's gentilwoman.
Janette Spetelle.

Robert Hamiltoun, to bere fyre and water to
the quene's cysine.
Robert Ladel, the quene's lacquay.
Gilbert Bonnar, horskeippar.
Francoy's, to serve M^{re} Castel, the phesitien."

The earl, to insure her safe keeping, took to himself forty extra servants, chosen from his tenantry, to keep watch day and night: so this must, indeed, have been a busy and bustling, as well as an anxious time, at Chatsworth and at Sheffield.

In the autumn of 1573 Mary was again for a time at Chatsworth, but in November was back again, as close a prisoner as ever, at Sheffield. Again in 1577 she was, for a short time, at Chatsworth, at which period the Countess of



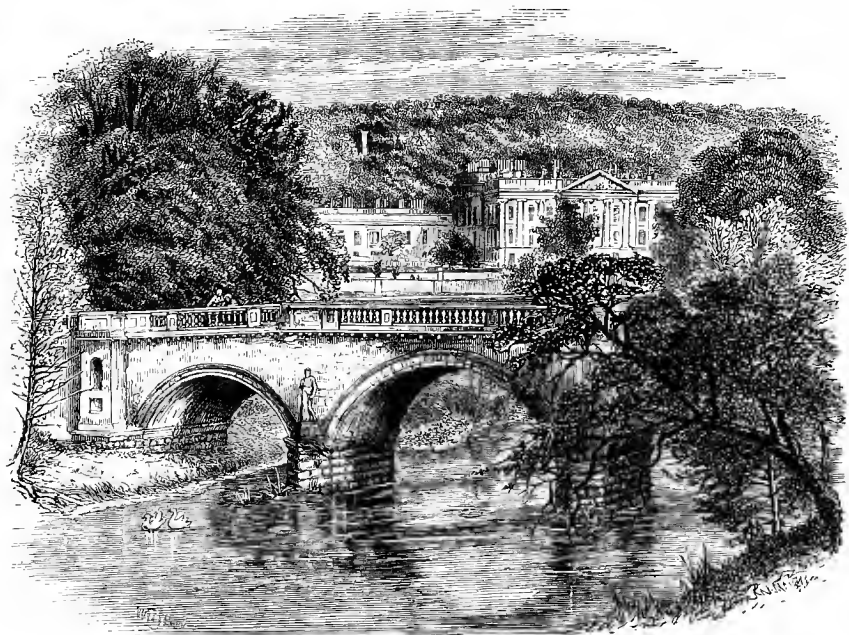
Mary Queen of Scots' Bower.

Shrewsbury was still building there. It was in this year that the countess wrote to her husband the letter endeavouring to get him to spend the summer there, in which she uses the strange expressions, "Lette me here how you, your charge *and love* dothe, and commende me I pray you." In 1581 Mary was again brought to Chatsworth, and probably was there at other times than those I have indicated. In any case, the fact of her being there kept a captive, invests the place with a powerful interest of a far different kind from any other it possesses.

One solitary remain of this ill-starred queen's captivity at Chatsworth is the moated "bower" here engraved, to which reference will be made later on.

It is also essential here to note, that during these troublous times, the ill-fated Arabella Stuart—the child of Charles Stuart, Earl of Lennox, and his wife Elizabeth Cavendish, daughter of Sir William Cavendish, by his wife "Bess of

Hardwick," was born at Chatsworth. The beautiful, much-injured, and ill-fated Lady Arabella, whose sole crime was that she was born a Stuart, is thus in more ways than one, like her relative Mary Queen of Scots, not only mixed up with Chatsworth, but with the family of its noble possessor. The incidents of the life of this young, beautiful, and accomplished lady, which form one of the most touching episodes in our national history—the jealous eye with which Elizabeth looked upon her from her birth—the careful watch set over her by Cecil—the trials of Raleigh and his friends—her troubles with her aunt (Mary, Countess of



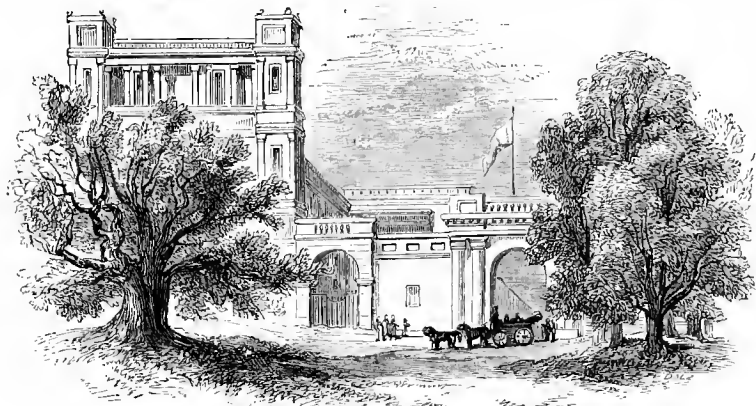
The Bridge in the Park.

Shrewsbury)—her being placed under restraint—her marriage with Seymour—her seizure, imprisonment, sufferings, and death as a hopeless lunatic in the Tower of London, where she had been thrown by her cousin, King James I., are all matters of history, and invest her short, sad life with a melancholy interest. One of the old ballads to which her misfortunes gave rise, thus alludes to her connection with Derbyshire :—

“My lands and livings so well known
Unto your books of majesty,
Amount to twelve-score pounds a week,
Besides what I do give,” quoth she.

"In gallant Derbyshire likewise,
I nine-score beadsmen maintain there,
With hats and gowns and house-rent free,
And every man five marks a year."

During the civil wars the old hall of Chatsworth was taken possession of, and garrisoned, in 1643, for the Parliament by Sir John Gell, being then placed under the command of Captain Stafford, from whose company at Chatsworth in the latter part of the year, forty musqueteers were ordered to be drafted off, and joined to the army of Fairfax for his proposed march to Chesterfield and the north. At the end of the same year the Earl of Newcastle's forces having taken Wingfield Manor, and other places in the county of Derby, made themselves masters of Chatsworth (which had been evacuated on his approach to Chesterfield), and garrisoned it for the king under Colonel Eyre, who the following



The Entrance Gates.

spring received reinforcements from Tissington and Bakewell. In September, 1645, "the governor of Welbecke having gotten good strength by the kinges coming that way, came to Derbyshire with 300 horse and dragoones, to sett upp a garrison at Chatsworth, and one Colonel Shallcross, for governor there. Colonel Gell having intelligence thereof, sent presently Major Mollanus with 400 foott to repossess the house; and having layn there 14 days, and hearing of the demolishinge of Welbecke, Bolsover, and Tickhill castles, was commanded by Colonel Gell to return to Derby."

A little before these troublous times, in 1636, Thomas Hobbes, known best as "Leviathan Hobbes" or "Hobbes of Malmesbury," who, before he was twenty years of age, became tutor to the sons of Sir William Cavendish (then recently created Baron Cavendish of Hardwick), and who lived and died in the family, thus wrote of the beauty of Chatsworth, and of the nobleness of soul of its owner, his patron and friend:—

"On the English Alps where Darbie's Peak doth rise
 High up in hills that Emulate the skies,
 And, largely Waters all the Vales below
 With Rivers that still plentifully Flow,
 Doth CHATSWORTH by swift Derwin's Channel stand,
 Fam'd for its pile, and Lord, for both are grand.
 Slowly the River by its Gates doth pass
 Here silent, as in Wonder of the place,
 But does from Rocky precipices move
 In rapid streams below it, and above
 A lofty Mountain guards the house behind
 From the assaults of the rough Eastern wind ;
 Which does from far its rugged Cliffs display,
 And Sleep prolongs by shutting out the day.
 Behind, a pleasant garden does appear ;
 Where the rich earth breathes odours everywhere.
 Where in the midst of Woods the fruitful Tree
 Bears without prune-hook, seeming now as free.
 Where by the thick-leav'd roof the Walls are made
 Spite of the Sun where all his beams display'd
 More cool than the fam'd Virgil's Beechen shade.
 Where Art (itself dissembling), rough-hewn stone
 And craggy flints worn out by dropping on
 (Together joyning by the workman's tool)
 Makes horrid rocks and watry caverns cool.
 The water that from native Cliffs had source
 Once free and unconfined, throughout its course
 By its own country metal is led on
 Captive to rocks of artificial stone.
 There buried deep, its stream it doubly throws
 Into two circling channels as it goes,
 Through thousand crannies, by which art it does,
 Then girds the Rock with many a hollow vein,
 Frighting all under with surprising rain.
 Then turning it, a marble font does store,
 Until its lofty brims can hold no more,
 And entering the house, obsequious is
 To Cook and Butler, in their services.
 And gushing up within the midst does spout
 His crystal waters everywhere about,
 Fit for the hands from the tall cisterns out.
 And though to this but four vents we assign,
 Callirote's not so fair that spouts from nine.
 The river turning off a little space,
 Part of the gardens seen that fronts the place,
 Two rows of crystal ponds here shine and dance,
 Which trembling wave the sunbeams as they glance,
 In which vast shoals of fishes wanton float,
 Not conscious of the prison where they're shut.

* * * *

What can more grateful or surprising be
 Than gardens pend'ulous on high mounts to see ?
 Within the midst of all the waters stand
 Cæsarian piles built by a woman's hand.
 Piles fit for kings to build and monarchs rear
 In Cavendishian Lordships doe appear ;
 The petty products of a female care.

But of fam'd great Shrewsbury's Countess this
 The least of thousand commendations is.
 To whom vast structures their foundations own ;
 Who got great wealth with great and good renown ;
 Who by her candour made all friends in power,
 And with her bounty shined upon the lower ;
 Who left an offspring numerous and great,
 With which the joyful nation's still repleat.

* * * *

From hence, on rising ground, appears a neat
 And fair ascent, up to the palace gate.
 Royal, august, sublime without 'tis seen ;
 Large, neat, commodious, splendid, rich within.
 What thou may'st find in marble figur'd out
 Of poet's fables, or old hero's stout,
 Dwell not upon't ; nor cement hard as stone,
 Nor count the faithful servants, one by one,
 But the great Master celebrate my Muse.
 To whom, descended from an antient House,
Devon gives princely titles, *Derby*, cares ;
 Who in a constant breast discretion bears
 Magnificent, not lavish, still he spends
 His riches freely, and amongst his Friends ;
 He of your quire is the only grace,
 He for the muses finds a resting-place
 And pleasant shades, and grateful leisure gives,
 And he from them large eloquence receives
 With a discerning mind 'twixt good and ill."

* * * *

Thomas Hobbes was born at Malmesbury on Good Friday, 1588, in the year of "the Spanish Armada," and it is said that his birth was hastened by his mother's terror of the enemy's fleet, and that a timidity with which through life he was afflicted was thus induced. He and fear, he was wont to say, "were born together." His being born on Good Friday has also been turned to account in the way of accounting for his wonderful precocity as a child, and his subsequent intellectual progress. At the age of fifteen he was sent to Oxford, and there made such progress that before he was twenty years old he was taken into the service of Sir William Cavendish, who had a few years before been created Baron Cavendish of Hardwick, as tutor to his sons, Gilbert, who died before attaining his majority, and William, who became second Earl of Devonshire. With the latter young nobleman, who married Christian, daughter of Lord Bruce of Kinloss, Hobbes travelled through France and Italy. At his death he left, besides other issue, William, Lord Cavendish, who succeeded him as Earl of Devonshire, and who, at that time, was only in the tenth year of his age. This Lord Hardwick was, as his father had been before him, placed under the tuition of Hobbes, "who instructed him in the family for three years, and then, about 1634, travelled with him as his governor into France and Italy, with the longest stay in Paris for all the politer parts of breeding. He returned in 1637, and when he soon after came of age, his mother (Christian, Countess of Devonshire) delivered up to him his great houses in Derbyshire already furnished." With this nobleman (who married Elizabeth, daughter of the Earl of Salisbury, and

was succeeded by his son, afterwards created Duke of Devonshire) Thomas Hobbes remained for the rest of his life. "The earl for his whole life entertained Mr. Hobbes in his family as his old tutor rather than as his friend or confidant; he let him live under his roof in ease and plenty and his own way, without making use of him in any publick or so much as domestick affairs. He would often express an abhorrence of some of his principles in policy and religion; and both he and his lady would frequently put off the mention of his name and say, 'He was an humourist, and that nobody could account for him.'"

Of Hobbes's works, of his "*De Cive*," his "*Leviathan*," his "*Elemens Philosophiques de Citoyen*," his "*Behemoth*," or his hundred other writings, it is, of course, not here necessary to speak; but one of his smaller productions, his "*De Mirabilibus Pecci*," because of its connection with the family of his noble patron, may claim a passing word. This is a Latin poem descriptive of the "*Wonders of the Peak*, in Derbyshire"—the same subject which Charles Cotton, later on, wrote upon in *his* "*Wonders of the Peak*"—wherein Hobbes describes a tour which he, with a friend, took on horseback, starting from Chatsworth, where he was residing, and visiting Pilsley, Hassop, Hope, Castleton, Peak Forest, Eldon Hole, the Ebbing and Flowing Well, Buxton, Poole's Hole, Chelmorton, Sheldon, Ashford, and so back to Chatsworth, quaintly describing all he saw on his journey. From this, the extract just given, is taken.

If the earl was attached to Hobbes, he was at least amply repaid by the devotion and fondness his old tutor showed to him and to his family. Indeed, so intimate was the old man with the family of his patron, that whenever the earl removed from one of his houses to another, Hobbes accompanied them, even to the last of his long life. "There is a tradition in the family," says Bishop Kennett, in 1707, "of the manners and customs of Mr. Hobbes somewhat observable. His professed rule of health was to dedicate the morning to his health and the afternoon to his studies. And therefore at his first rising he walked out and climbed any hill within his reach; or, if the weather was not dry, he fatigued himself within doors by some exercise or other to be in a sweat; recommending that practice upon this opinion, that an old man had more moisture than heat, and therefore by such motion heat was to be acquired and moisture expelled. After this he took a comfortable breakfast, and then went round the lodgings to wait upon the earl, the countess, and the children, and any considerable strangers, paying some short address to all of them." . . . "Towards the end of his life he had very few books, and those he read but very little, thinking he was now only to digest what formerly he had fed upon. If company came to visit him, he would be free in discourse till he was pressed or contradicted, and then he had the infirmities of being short and peevish, and referring to his writings for better satisfaction. His friends, who had the liberty of introducing strangers to him, made these terms with them before their admission—that they should not dispute with the old man, nor contradict him."

Thus lived Hobbes, whether at Chatsworth or at Hardwick, and thus were all his foibles kindly looked upon and administered to, and his life made happy by allowing him in everything—even his attendance on worship in the private chapel, and his leaving before the sermon—to have, literally, "his own way."

In December, 1679, the earl and countess went from Chatsworth to Hardwick Hall, probably with the intention of keeping up their Christmas festivities there, and even at that time the old man—for he was ninety-one years of age—would accompany them. “He could not endure to be left in an empty house, and whenever the earl removed, he would go along with him, even to his last stage from Chatsworth to Hardwick, when in a very weak condition he dared not be left behind, but made his way upon a feather bed in a coach, though he survived the journey but a few days. He could not bear any discourse of death, and seemed to cast off all thoughts of it. He delighted to reckon upon long life. The winter before he died he had made a warmer coat, which he said must last him three years, and then he would have such another. In his last sickness his frequent questions were whether his disease was curable; and when intimations were given that he might have ease, but no remedy, he used this expression:—‘I shall be glad then to find a hole to creep out of the world at;’ which are reported to have been his last sensible words, and his lying some days following in a silent stupefaction did seem owing to his mind rather than to his body. The only thought of death that he appeared to entertain in time of health was to take care of some inscription on his grave. He would suffer some friends to dictate an epitaph, among which he was best pleased with this humour, ‘*This is the true Philosopher’s stone;*’ which, indeed,” adds the bishop, “would have had as much religion in it as that which now remains.” Hobbes died at Hardwick Hall, and lies buried under the floor of the chancel of Hault Hucknall Church, where a raised slab bears the following inscription to his memory:—

CONDITA HIC SUNT OSSA
THOMÆ HOBBS,
MALESBURIENSIS,
QVI PER MULTOS ANNOS SERVIVIT
DUOBUS DEVONIÆ COMITIBUS
PATRI ET FILIO
VIR PROBUS, ET FAMA ERUDITIONIS
DOMI FORISQUE BENE COGNITUS
OBIIT ANNO DOMINI 1679,
MENSIS DECEMBRIS DIE 4^o
ÆTATIS SUÆ 91.

The entry of his burial in the parish register is as follows:—

“Anno Regni Coroli Sucund 31
Anno dom, 1679.

Law. Waine, *Vicar.* { James Hardwick,
Thomas Whitehead,
Churchwardens.

“Hardwick | Thomas Hobbs, Magnus Philosophus, Sepul. fuit, et affidavit in Lana Sepoliendo
exhibit. Decem. 6” (or 8).

Of the old house at Chatsworth, as it existed in 1680-81, there is, fortunately, a very graphic word-picture, preserved to us in Charles Cotton's "Wonders of the Peak;" and an admirable pictorial representation in one of Knyff's careful drawings, engraved by Kipp, of the same house, when the south front and other parts had been rebuilt, but the west front with its towers was remaining entire. Cotton's—friend and companion of Izaak Walton—description of the place is so clever and so graphic that it cannot fail to interest my readers.

" This *palace*, with wild prospects girded round,
 Stands in the middle of a falling ground,
 At a black *mountain's* foot, whose craggy brow
 Secures from *eastern tempests* all below,
 Under whose shelter *trees* and *flowers* grow,
 With early blossom, mangle native snow ;
 Which elsewhere round a *tyranny* maintains,
 And binds cramped *nature* long in *crystal chains*.
 The *fabrick's* noble front faces the *west*,
 Turning her fair broad shoulders to the *east* ;
 On the *south* side the stately *gardens* lye,
 Where the scorn'd *Peak* rivals proud *Italy*.
 And on the *north* sev'ral inferior *plots*
 For servile use do scatter'd lye in spots.

The outward *gate* stands near enough, to look
 Her *oval* front in the objected *brook* ;
 But that she has better reflection
 From a large mirror, nearer, of her own.
 For a fair lake, from wash of floods unmixt,
 Before it lies, an area spread betwixt.
 Over this pond, opposite to the gate,
 A bridge of a quaint structure, strength and state,
 Invites you to pass over it, where dry
 You trample may on shoals of wanton *fry*,
 With which those breeding waters do abound,
 And better *carps* are no where to be found.
 A tower of antick model, the bridge foot
 From the *Peak-rabble* does securely shut,
 Which by stone stairs delivers you below
 Into the sweetest *walks* the world can show.
 There *wood* and *water*, *sun* and *shade* contend
 Which shall the most delight, the most befriend ;
 There *grass* and *gravel* in one path you meet,
 For *ladies* tend'rer, and *men's* harder feet.
 Here into open *lakes* the *sun* may pry,
 A privilege the closer groves deny,
 Or if confed'rate winds do make them yield,
 He then but chequers what he cannot guild.
 The *ponds*, which here in double order shine,
 Are some of them so large, and all so fine,
 That *Neptune* in his *progress* once did please
 To *frolick* in these *artificial seas* ;
 Of which a noble monument we finde,
 His royal *chariot* left, it seems, behind ;
 Whose wheels and body moor'd up with a chain,
 Like *Drake's* old *hulk*, at *Deptford*, still remain.
 No place on earth was ere discov' red yet,
 For *contemplation* or *delight* so fit.
 The *groves*, whose courled brows shade every *lake*,
 Do every where such waving *landskips* make
 As *painter's* baffl'd art is far above,
 Who waves and leaves could never yet make move.
 Hither the warbling people of the air
 From their remoter colonies repair,
 And in these shades, now setting up their rests,
 Like *Cesar's* *Swiss*, burn their old native nests.
 The *musés* too perch on the bending spraes,
 And in these thickets chant their charming *laies* ;

No wonder then if the *Heroic song*
 That here took birth and voice, do flourish long.
 To view from hence the glitt'ring *pile* above
 (Which must at once wonder create, and love)
 Environ'd round with *Nature's* shames and ills,
 Black heaths, wild rocks, bleak craggs and naked hills,
 And the whole prospect so informe and rude,
 Who is it, but must presently conclude
 That this is *Paradise*, which seated stands
 In midst of *desarts*, and of barren *sands* ?
 So a bright *diamond* would look, if set
 In a vile *socket* of ignoble *jet* :
 And such a face the new-born *nature* took
 When out of *Chaos* by the *fiat* shook.
 Doubtless, if anywhere, there never yet
 So brave a *structure* on such ground was set ;
 Which sure the *Foundress* built to reconcile
 This to the other members of the *Isle*,
 And would therein first her own grandeur shew,
 And then what *Art* could, spite of *Nature*, do.
 But let me lead you in, 'tis worth the pains
 T' examine what this princely house contains .
 Which, if without so glorious to be seen,
Honour and virtue make it shine within.
 The forenam'd *outward gate* then leads into
 A spacious *court*, whence open to the view
 The noble *front* of the whole *Edifice*,
 In a surp'ising height, is seen to rise,
 Even with the *gate-house*, upon either hand,
 A neat square *turret* in the corners stand ;
 On each side *plats* of ever-springing green,
 With an ascending *pavier-walk* between.
 In the green *plat*, which on the right hand lies,
 A fountain, of strange structure, high doth rise,
 Upon whose slender top, there is a vast,
 I'd almost said, prodigious *bason* plac't ;
 And without doubt, the *model* of this piece
 Came from some other place than *Rome* or *Greece*,
 For such a *sea*, suspended in the air,
 I never saw in any place but there :
 Which, should it break or fall, I doubt we shou'd
 Begin to reckon from the *second Flood*.
 Though this divert the eye ; yet all the while
 Your feet still move towards th' attractive pile,
 Till fair round stairs, some fifteen frieses high
 Land you upon a *Terrass*, that doth lie
 Of goodly breath along the *Buildings* square
 Well paved, and fenced with rail and baluster,
 From hence in some three steps the inner gate
 Rises in greater Beauty, Art, and State
 Than the proud *Palace* of the Sun, and all
 Vain Poets stuff vainer romance, withall,
 A vice that much the Gallick Muse infects,
 And of good writers, makes vile architects.
 This to the Lodg admits, and two steps more
 Sets you upon a level axler floor,
 Which paves the inner court, a curious place
 Form'd by the am'rous structure's kind embrace.

I'th center of this shady court doth rise
 Another fountain of a quaint devise,
 Which large-limb Heroes, with Majestick port,
 In their Habilliments of War support.
 Hence, cross the court, through a fine portico
 Into the Body of the House you go,
 Where a proud Hall does not at all abate
 Anything promis'd by the outward state,
 And where the Reader we entreat will please
 By the large foot to measure Hercules.
 For sure a vain, and endless work it were
 T' insist upon ev'ry particular;
 And should I be so mad to go about
 To give account of ev'ry thing throughout
 The Rooms of State, Staircases, Galleries,
 Lodgings, Apartments, Closets, Offices,
 Or to describe the splendors undertake
 Which ev'ry glorious Room a Heaven make,
 The Picture, Sculpture, Carving, Graving, Guilding,
 'T would be as long in writing as building.
 Yet Chatsworth, though thy pristine lineaments
 Were beautiful, and great to all intents,
 I needs must say, for I have seen both faces,
 Thou'rt much more lovely in the modern graces
 Thy now great Mistress has adorn'd thee in
 Than when thought fine enough to hold a Queen.
 Thy Foundress drest thee in such robes as they
 In those old-fashioned times reputed gay,
 Of which new-stript, and the old ruffling pride
 Of Ruff and Farthingale now laid aside,
 Thy shapes appear, and thou thyself art seen
 A very Christian and a modish Queen,
 Which (though old friends part ill) is recompence
 For a few Goth and Vandal ornaments,
 And all these Glories glitter to the sight
 By the advantage of a clearer light.
 The glazier's work before substantial was
 I must confess, thrice as much lead as glass,
 Which in the sun's Meridian cast a light
 As it had been within an hour of night;
 The windows now look like so many suns,
 Illustrating the noble room at once:
 The primitive casements modell'd were no doubt
 By that through which the pigeon was thrust out,
 Where now whole sashes are but one great eye
 T' examine, and admire thy beauties by;
 And if we hence look out we shall see there
 The Gardens too i'th' Reformation share,
 Upon a Terrass, as most Houses high,
 Though from this prospect humble to your eye
 A stately Plat; both regular, and vast,
 Suiting the rest, was by the foundress cast
 In those incurious times, under the rose
 Design'd, as one may saucily suppose:
 For Lillies, Pionies, Daffodils, and Roses,
 To garnish Chimneys, and make Sunday Posies;
 Where Gooseberries as good as ever grew
 'Tis like were set; for Winter-greens the Yew,

Holly, and Box, for then these things were new ;
With oh ! the honest Rosemary and Bays,
So much esteem'd in those good Wassel days.
Now in the middle of this great Parterre,
A Fountain darts her streams into the Air
Twenty foot high ; till by the winds deprest,
Unable longer upward to contest,
They fall again in tears for grief and ire

* * * *

In a large basin of diameter,
Such as old Rome's expansive lakes did bear
Where a Pacific sea expanded lies,
A liquid theatre for Naumachies ;
And where in case of such a pageant war,
Romans in statue still spectators are.
Where the ground swells nearer the hill above,
And where once stood a Cragg and Cherry grove
(Which of renown then shar'd a mighty part)
Instead of such a barb'rous piece of Art,
Such poor contrived, dwarfish, and ragged shades,
'Tis now adorned with Fountains and Cascades,
Terrass on terrass with their stair-cases
Of brave, and great contrivance, and to these
Statues, Walks, Grass-plats, and a Grove indeed
Where silent lovers may lie down and bleed.
And though all things were, for that Age, before
In truth so great, that nothing could be more ;
Yet now they with much greater lustre stand
Toucht up, and finisht by a better hand."

The engraving from Knyff's drawing illustrates, to a remarkable degree, the description of Cotton, but for my present purpose it is not necessary, perhaps, to enter further into it. The house formed a quadrangle, the west front being the principal. An enclosed carriage-drive with large gates led up to the north front ; the stables and stable-yard were at the north-west angle ; and the part where now the Italian garden stands, was a large square pool of water with a fountain in its midst. Since then the whole of the grounds have been remodelled, the immense fish-pools, the stables, &c., taken away, and a new part added to the mansion. The grounds were as fine, according to the taste of the times, as any then existing, and the description given of them by Charles Cotton, just quoted, brings vividly to the mind the time when "Sunday posies," of "roses and lilies and daffy-down-dillies" were in vogue, and when peonies were worn in the button-hole ; while rosemary and bay were the choicest of scents.

In 1687, William Cavendish, fourth Earl of Devonshire, who was afterwards created Duke of Devonshire, after making considerable alterations in the gardens and grounds, commenced rebuilding the house. The first part commenced was the south front, which appears to have been begun to be rebuilt on the 12th of April, 1687, under the direction of William Talman, the architect. The east side next followed ; the great hall and staircase being covered in, in April, 1690. In 1692 Sir Christopher Wren came down and surveyed the works, at which time it appears that about £9,000 had been expended. In 1693 the east front and the

north-east corner were commenced, Talman receiving £600 in advance for the work. In 1700 the east front appears to have been completed, and about the same time the principal, or west, front of the old mansion was taken down, and the rebuilding completed in 1706. In 1703 the old south gallery was demolished and rebuilt, and in 1704 the north front was removed, and the building of the new one to take its place commenced. The whole edifice appears to have been finished in 1706, but its noble owner, whose munificence and taste reared the magnificent pile, did not long live to enjoy its beauties, for he died in the following year, 1707. Dr. White Kennett, Bishop of Peterborough, who preached the

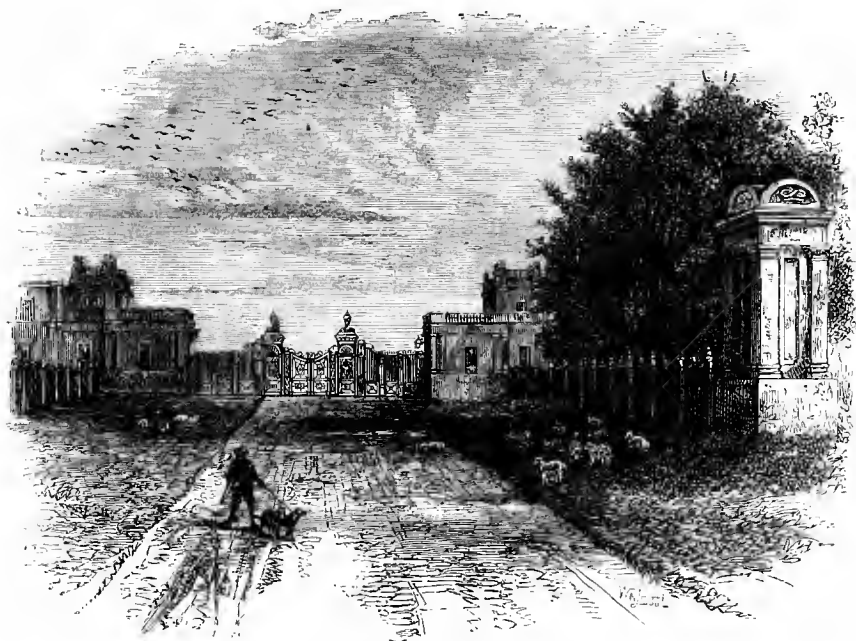


The present West Front from the Gardens.

funeral sermon of this nobleman, remarked that "tho' such a vast pile (of materials entirely new) required a prodigious expense, yet the building was his least charge, if regard be had to his gardens, water-works, statues, pictures, and other the finest pieces of Art and Nature that could be obtained abroad or at home."

The Duke seems to have determined to erect a true Palace of Art, and for that purpose he employed the best artists of the time in its decoration. Among the painters employed to decorate the ceilings and walls of the various rooms with the creations of their genius, were Verrio, Laguerre, Sir James Thornhill, Richard Highmore (sergeant-painter to William III.), Price, and Huyd. The carvers in stone and wood, whose names appear in the accounts, were Caius

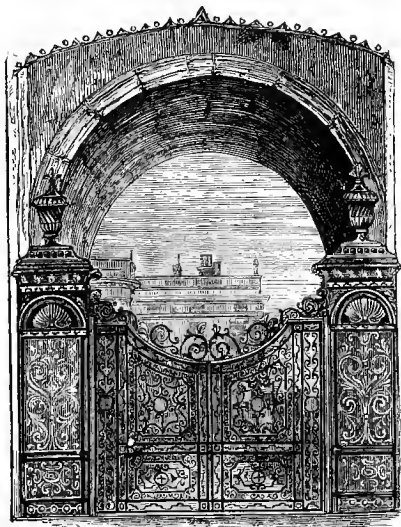
Gabriel Cibber, Samuel Watson, Henry Watson his son, Mons. Nadauld, J. T. Geeraerslius, Augustine Harris, Nost, William Davies, M. Auriol, Joel Lobb, and Lanscroon. The principal ironworker appears to have been Mons. Tijou, a French smith, whose daughter was wife of Laguerre the painter; and the lead-worker, who did the regular plumber's work, as well as the lead-piping of the willow-tree and other water-works, under the guidance of Mons. Grillet, was a Mr. Cock, of London, whose bill came to about £1,000.



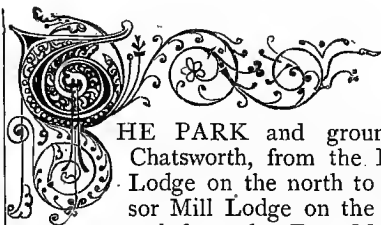
The Grand Entrance-Lodge at Baslow.

In 1820 the late Duke—William Spencer Cavendish, sixth Duke of Devonshire—who had succeeded to the title in 1811, commenced some great improvements at Chatsworth by erecting, from the designs of Sir Jeffrey Wyatt, the north wing, containing, with all the domestic offices, a number of other apartments, as well as the dining-room, sculpture-gallery, orangery, banqueting-room, and pavilion, and by altering and re-arranging several other rooms. The grounds and gardens, also, were, by this gifted nobleman, very materially re-modelled and improved under the direction of his head-gardener, the late Sir Joseph Paxton, whose other labours include the gigantic conservatory, and the forming of the artificial rocks, &c.

Having now briefly traced the history of Chatsworth, I proceed to describe the mansion itself, and its charming surroundings.



Entrance Gates.



THE PARK and grounds of Chatsworth, from the Baslow Lodge on the north to Edensor Mill Lodge on the south, and from the East Moor on the east to Holme Wood on the west, are somewhere about ten miles in circumference, and comprise an area, in round numbers, of about 1,200 acres; and it would be difficult to find anywhere, in the same space, so great a variety of scenery, ranging from the purely sylvan to the wildly romantic, and from the luxuriant wood to the rugged and barren rock. It would be difficult to find, as I have said, another spot where beauties of one kind or other crowd together so

thickly, or where such a charming alternation from one phase to another exists, as in these superb grounds. But it is impossible even briefly to attempt to speak of these beauties—the engravings show some of their features, and others must be left for the eye of the visitor to revel in while there.

There are four principal entrances to Chatsworth Park, two of which—those at Edensor and at Edensor Mill—are public, and the other two (at Baslow and at Beeley) are private. The Baslow Lodge, engraved on the previous page, is stately and noble in the extreme, and forms a fitting entrance to so magnificent a domain. The Beeley Lodge is simple and unassuming; and that at Edensor, with its rustic cottages, remarkably pretty. The most picturesque, however, in regard to its situation, is the Edensor Mill Lodge, which is engraved on the next page. Near it runs the River Derwent, spanned by the single arch of Beeley Bridge, and it is charmingly embosomed in trees and shrubs.

By whichever of the lodges the visitor enters this “wide domain,”—if from the south, it will be at Edensor Mill or Beeley, and from the north and other parts at Edensor or Baslow,—he will have a rich treat, indeed, of scenery to interest him on his progress to the mansion. The park is divided in two by the River Derwent, which flows through it, the mansion and the Baslow and Beeley Lodges being on one side, and Edensor, Edensor Lodge, and Edensor Mill Lodge on the other. From either of these latter routes, which are on the higher side of the park, the visitor obtains the finest views of the house and grounds, and will, in his approach, cross the Derwent by the elegant bridge shown on page 14.

Arrived at the house, the visitor will, after proper application at the Lodge, and the necessary permission obtained, be ushered through the exquisitely beautiful gates shown on the engraving on page 26, and be conducted through the courtyard, in the centre of which stands a magnificent weeping ash-tree, of enormous size (which I well remember having myself seen removed, bodily, from Mile-Ash, near Derby, on its way to its present proud position, as long ago as 1830), to the state entrance. Having here been admitted to the princely mansion, the first room the visitor enters is—

The SUB-HALL, a spacious apartment, the ceiling of which is enriched by a



Edensor Mill Lodge and Beeley Bridge.

copy of Guido's "Aurora," painted by Miss Curzon. The sculpture in this sub-hall includes a statue of Domitian; busts of Homer, Jupiter, Ariadne, Socrates, Caracalla, and others. From this hall the visitor next enters the North Corridor, and turning to his left, passes along its exquisitely inlaid marble floor, to the Great Hall, which occupies the whole length of the eastern side of the quadrangle.

The GREAT HALL, or GRAND HALL, is a noble room, 60 feet in length by 27 feet in width, and of the full height of the two principal stories of the mansion.

The floor is formed of polished marble, laid in a remarkably striking geometric design, in mosaic, of black and white and veined marbles. It was originally the work of Henry Watson, being laid down by him in 1779, but was taken up and relaid, with considerable alterations, by the late duke.

In the centre of the hall stands an immense marble table, of Derbyshire marble, and the chimney-piece, which is very massive, is also of marble. At the south end of the hall is the grand staircase, leading to the state apartments, and at the north end, beyond the corridor, are the north stairs. The hall is three windows in length, and galleries of communication between the north and south run, midway in height, along the sides. The ceiling and walls of the upper story are painted in the most masterly manner in historical subjects, by Laguerre and Verrio. The series of subjects are events in the life of Julius Cæsar :—They are his passing the Rubicon ; his passing over to his army at Brundisium ; sacrificing before going to the Senate, after the closing of the temple of Janus ; and his death in the Senate House at the foot of Pompey's pillar ; and on the ceiling is his apotheosis or deification. Between the windows, and in the window-cases, are also painted trophies of arms, and wreaths of flowers, &c. In the hall, are two remarkably fine bronze busts placed upon pedestals, and other interesting objects, among which is a fine canoe, the gift of the Sultan to the late duke. Over the fire-place is a marble tablet bearing the following inscription :—

AEDES HAS PATERNAS DILECTISSIMAS,
ANNO LIBERTATIS ANGLICÆ MDCLXXXVIII INSTITUTAS,
GUL. S : DEVONIÆ DUX, ANNO MDCCCXI HÆRES ACCEPIT,
ANNO MÆRORIS SUI MDCCCXL PERFECIT ;

which may be thus translated :—

“These well-loved ancestral halls
Begun in the year of English Freedom, 1688,
William Spencer, Duke of Devonshire, inherited in 1811,
And completed in the year of Sorrow 1840.”

The “year of sorrow,” so touchingly alluded to, being that of the death of the much-loved and highly-gifted Countess of Burlington, the wife of the present noble owner of Chatsworth. On the exterior of this grand hall, on the east side of the quadrangle, are some trophies of arms, &c., magnificently and boldly carved in *alto-relievo* in stone, by Watson. In this hall the visitor is usually asked to remain for a short time, and to inscribe his name in the visitors' book on the central table.

From the centre of the south end of this noble room, the grand staircase leads up to the various suites of apartments on the library and state-room stories, and on either side of this staircase an open archway gives access to the “Grotto-Room,” the south corridor, and the apartments on the ground floor. From the corridor at the north end, the north stairs also give access in like manner to the various apartments and to the north wing.

The house is three stories in height, and these are known as the basement, the library, and the state-room stories. Through the extreme kindness and liberality of the noble duke a part of each of these stories is, under proper

regulations, permitted to be shown to visitors. It is not my intention to describe these various apartments in the order in which they are shown to visitors—for this would for many reasons be an inconvenient and unwise arrangement—but will speak of them according to the stories on which they occur. And, first, it will be well to take the upper, or state-room story, which, like the others, runs round the four sides of the quadrangle. The state rooms and sketch-gallery occupy the south side; the grand staircase is at the south-east angle; the continuation of the sketch-gallery, the west stairs, and a number of bedrooms including the Sabine-room, occupy the west side; the north is taken up with bedrooms, with the north staircase at the north-east angle; while on the east are "Mary Queen of Scots Rooms" (so called because occupying the same position as those used by her in the old mansion which was removed and rebuilt), and other suites of splendid sleeping apartments which of course are not shown to the visitor.

The SKETCH-GALLERY, which, as has just been said, occupies the south and a part of the west side, contains perhaps the most choice and extensive collection of original drawings by the old masters in any private collection, embracing the Italian, French, Flemish, Venetian, Spanish and other schools, and containing matchless examples of Raffaele, Michael Angelo, Albert Durer, Titian, Rembrandt, Rubens, Leonardo da Vinci, Poussin, Claude, Salvator Rosa, Correggio, Luca Signorelli, Andrea del Sarto, Lo Spagna, Giulio Romano, Caravaggio, Zuccherò, Andrea Mantegna, Parmigiano, Giorgione, Giulio Campagnola, Paul Veronese, the Carracci, Guido Reni, Domenichino, Guercino, Holbein, Lucas Cranach, Lucas Van Leyden, Vandyke, Van der Velde, Jan Miel, and indeed of almost every well-known name. The collection was formed by the second Duke of Devonshire at considerable cost; the nucleus being purchased at Rotterdam. Among those by Michael Angelo are a study for the ceiling of the Sistine chapel; some spirited studies of figures for the same ceiling; and a Virgin and Child. By Leonardo da Vinci a fine head of the Virgin. By Raffaele are the sketch for the picture by Pinturicchio at Sienna, of "Æneas Silvius kissing the foot of Pope Eugenius IV. at the Council of Basle;" the figure of St. Paul for the cartoon of the "Sacrifice at Lystra;" "St. Catherine," the original sketch for the picture now in the National Gallery; "the Virgin and Child;" "Joseph discovering himself to his Brethren;" and others. By Holbein, some of the finest known examples, including "the Fall of Phæton," "the Last Judgment," "Hagar and Ishmael," "Diana and Actæon," and others. By Albert Durer several fine examples. Altogether the collection is the most remarkable in any mansion.

The STATE APARTMENTS, which are entered from this Gallery, consist of a splendid suite of rooms, occupying the entire length of the building. The entrance is through a small apartment, around the walls of which is arranged a fine collection of examples of Ceramic Art, including many good specimens of the more famous English and foreign makes. These were, in great measure, removed here from the duke's villa at Chiswick. Adjoining this, at the south-west angle, is—

The STATE DRESSING-ROOM, from the door of which the vista, when looking through the state apartments, is remarkably striking and effective, the flooring

throughout the suite being of oak parqueterie, which reflects the light in a pleasing manner. This vista is here engraved. The coved ceiling is beautifully painted, the subject being, in the centre, the flight of Mercury on his mission to Paris, and, on the coving, groups representing the Arts and Sciences. The wood-carving in this room, as in the whole of this suite of apartments,



Vista of the State Apartments.

is of the most exquisitely beautiful character, and is unmatched in any other existing mansion. On the west side are four pendants and a group, of the most delicate workmanship, and over the principal doorway are represented a group of carver's tools, &c.,—a globe, compass, brace and bit, square, augers, chisels, gouges, *cum multis aliis*, and a small bust. This apart-

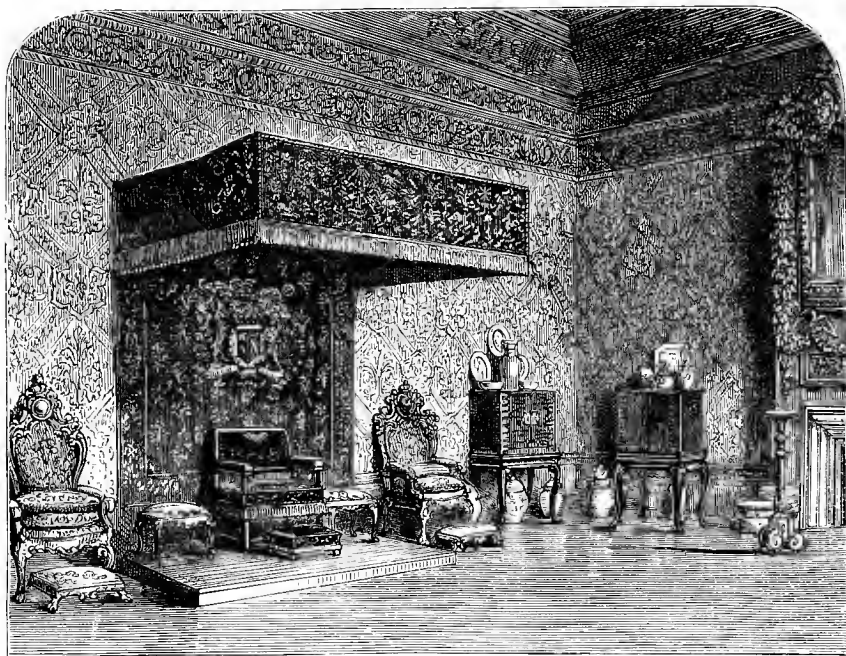
ment contains some fine Japan, inlaid, and other cabinets, and curious old earthenware; and on the walls, besides a clever picture in mosaic, is a frame containing what is admitted on all hands to be one of the finest and most wonderful specimens of wood-carving ever executed; this is engraved here. It is usually called "Grinling Gibbons' masterpiece," and whether by Gibbons or not (and there is no direct authority either one way or other), it is, *indeed*, a masterpiece of Art. The "masterpiece" is a group consisting of a cravat of point-lace, as clear and delicate in the open-work as the finest lace itself, a woodcock, some foliage, and a medal with a bust in relief. Of this group Horace Walpole thus wrote:—"When Gibbons had finished his work at that palace (Chatsworth) he presented the duke with a point cravat, a woodcock, and a medal with his own head, all preserved in a glass-case in the gallery;" but he had no authority for any such statement, nor is there any record of Gibbons having ever even been at Chatsworth. Concerning the question whether the carving is by Gibbons or not, I shall have a few words to say when speaking of the chapel.



Grinling Gibbons' Masterpiece.

The OLD STATE BEDROOM, the first apartment seen through the doorway in the engraving, is a fine and very interesting apartment. The ceiling, which is coved, is splendidly painted, the principal subject being "Aurora chasing away the Night," and the walls are hung with embossed leather of rich arabesque

pattern, heavily gilded; the frieze, also of embossed leather, is richly foliated, with medallions bearing respectively the bust of the late Duke of Devonshire, his crest and coronet, and his monogram, alternating round the room. Over the doorways are splendid examples of wood-carving of groups of musical instruments; on one group is suspended a medallion head of Charles II., and the words "CAROLVS II. DEI GRATIA," and on the other a watch. Over and around the chimney-piece are cherubs' heads, birds, foliage, &c., of the same fine class of wood-carving. In this room (besides cabinets, vases and beakers, and a charming model of the tomb of Madame Langlan, at Hildebank, near



The Old State Bedroom.

Berne, in which the spirits of the mother and child are seen bursting through their broken tomb) is a noble and ancient embroidered canopy and state chair, the work of Christian, Countess of Devonshire, the wife of the second Earl of Devonshire. The canopy is of crimson velvet, exquisitely covered with needlework in gold and colours, in groups of figures, trees, animals, and insects;—here a goat, a stag, a fox, a rabbit, a pig, dogs both leashed and single, a horse, an eagle, or a swan; there butterflies, flies, and innumerable other devices around it; while inside the top a group of three figures within a border is in the centre,

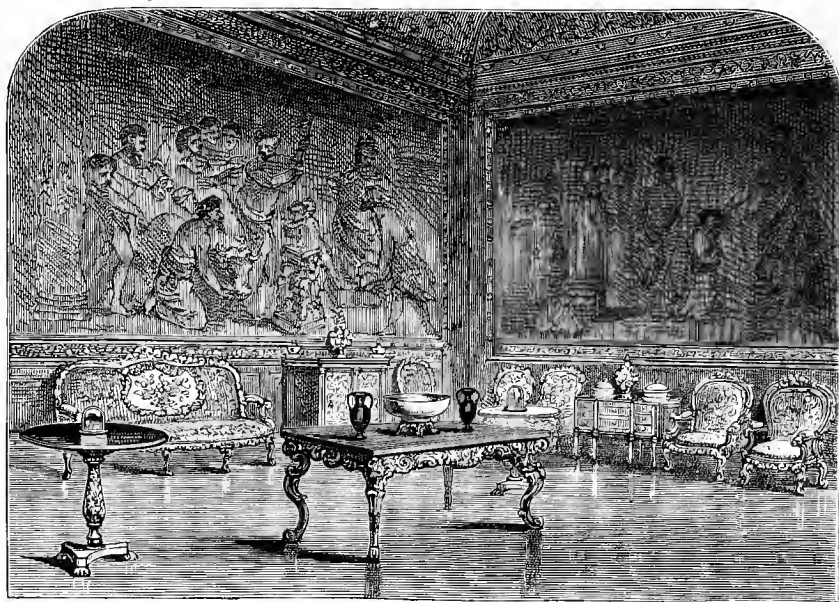
and the rest powdered with animals, flowers, &c., with a border of figures and foliage. The back of the canopy bears, above the chair, the arms of Cavendish (*sable*, three bucks' heads caboshed, *argent*, attired *or*) impaling those of Bruce of Kinloss (*or*, a saltire and a chief, *gules*, on a canton, *argent*, a lion rampant, *azure*), with mantling, helmet, crest, &c. Supporters, dexter, a stag proper, gorged with a wreath of roses, *argent* and *azure*, attired *or*, for Cavendish; sinister, a wild man proper, wreathed round the head and loins with laurel, *vert*, for Bruce. Motto CAVENDO TVTVS FVIMVS; the first part, "Cavendo Tvtvs," being the Cavendish motto, and the latter part, "Fvimus," that of Bruce; the rest of the velvet being powdered with flowers, animals, &c., and surrounded by a border of groups and flowers. The chair is of the same character. Christian, Countess of Devonshire, to whose fair hands is owing this charming piece of embroidery, and to whose good taste the arrangement of these blended armorial insignia is due, was the daughter of Edward, Lord Bruce of Kinloss, and sister of the first Earl of Elgin, from whom the present ninth earl is lineally descended. The armorial bearings upon this canopy are therefore peculiarly interesting as showing not only the impaled arms themselves, but the conjoined supporters and motto also of Cavendish and Bruce. In this room are also preserved the coronation chairs and foot-stools of George III. and Queen Charlotte, and of William IV. and Queen Adelaide, and a wardrobe which is said, whether correctly or not, to have belonged to Louis XVI.

The STATE MUSIC-ROOM, like the others, contains some exquisite wood-carving. Over one doorway are flowers, fruit, wreaths, wings, &c., and a ribbon with the family motto "CAVENDO TVTVS;" over the other, flowers, fruit, and cornucopia; and over the chimney-piece are heads, festoons, flowers, fruit, corn, foliage, &c., all true to nature. Over the central door is a group of musical instruments, and in the centre of the frieze is a garter and monogram. The walls are hung with embossed leather, richly gilt and heightened with blue, and the frieze has the medallion heads, crest, and monogram of the late duke, as in the apartment just described. The ceiling is splendidly painted with mythological subjects, and several interesting pictures, busts, and other objects are arranged in the room. One of the features of this apartment remains to be noticed. It is a curious piece of deceptive painting on one of the double doors leading to the gallery—a fiddle painted so cleverly on the door itself as to have, in the subdued light of the half-closed door, all the appearance of the instrument itself hanging upon a peg. The tradition of Chatsworth is, that this matchless piece of painting was done by Verrio to deceive Gibbons, who, in his carvings, had deceived others by his close imitation of nature.

The STATE DRAWING-ROOM has its walls hung with Gobelin's tapestry from Raffaele's cartoons, and its coved ceiling is splendidly painted with mythological and allegorical subjects, in the same manner as the rest of this suite of rooms. The carving over one of the doors is a military trophy, consisting of swords, drum, battle-axes, shield, helmet with dragon crest, foliage, &c.; and over the other, kettle-drums and military music, and foliage. Above the chimney-piece, around an oval, in which is a portrait of the first duke, are Cupids, trophies, shells, foliage, masks, helmets, arms, &c., and an owl; beneath these are two

carved banners with the Cavendish arms, tied together with a snake (the family crest). Among the furniture and adornments of this room—the furniture being richly carved and gilt, and hung with beautiful work in rich colours—are some fine examples of china and earthenware, ebony and ormolu cabinets, and a remarkably large malachite table.

THE STATE DINING-ROOM, which forms the south-east angle of the building, is a splendid apartment, the ceiling of which, by Verrio, is of the most masterly conception, and represents, among an assemblage of gods and goddesses, the Fates cutting the thread of life, &c., and on one side of the coving is a monogram



The State Drawing-room.

of the letter D. The carvings in this noble apartment are of a matchless character, and hang in a profusion that is almost bewildering. In the panels of the wainscoted walls are festoons of flowers, &c.; over one doorway is a group of leaves and corn, and over the other two are splendid groups of crabs, lobsters, fish, and shells, all "as true to nature as nature itself." Over the fire-place, across the top, and hanging down the sides of an octagonal tablet, is the richest of all the rich carvings of this suite of rooms. It consists of dead game—heron, pheasants, &c., at the top; over and around these a net is loosely thrown, which, hanging down the sides, forms a groundwork of festoons, on which hang pheasants, woodcocks, grouse, partridges, snipes, and other birds, so true to life

that it is only by careful examination that the spectator can discover that they, with the net and all the surroundings, are carved out of solid wood. Beneath the octagonal tablet is a mask, with foliage, shells, &c. In this room are several busts in marble by Chantrey, Nollekens, and others. Among these are the Emperor Nicholas of Russia, and his Empress; Fox; Canning; Francis, Duke of Bedford; Lord G. H. Cavendish, &c., &c. There are also cabinets of rare old china, antique bronzes, &c. On the central table will be noticed, among rare and valuable articles, the rosary of King Henry VIII.; a fine set of carved ivory chessmen; ivory carvings, rare glass and china; and silver filigree



The State Dining-room.

and other ornaments. And there is also the malachite clock presented to the late duke by the Emperor Nicholas of Russia, and an excellently sculptured marble model of the Victoria Regia. The iron back of the old fire-place bears the arms, supporters, crest, and coronet of the first Duke of Devonshire, with the date 1695.

From this room a doorway opens on to the GRAND STAIRCASE—the casings of the doorways, of exquisitely-carved marble, being worthy of especial note—in the south-east angle. Opposite this doorway another door opens into a suite of

apartments, of course not shown to visitors, but to which some brief allusion may here be made. Here are the rooms usually known as *MARY QUEEN OF SCOTS' ROOMS*, but which really have no possible connection with that ill-fated lady. They are so called because they occupy the same position in the present building as those used by her did in the old one; they overlook the inner court, or quadrangle, on its east side. The other suites of bedrooms adjoining are known as the "*Leicester*" and "*Wellington*" rooms, and they are fitted, as may well be supposed, in a style of princely magnificence. In one of these rooms is the bed and bedroom suite used by Her Majesty Queen Victoria when a guest at Chatsworth. This suite is of satin-wood, hung in green and white satin.

On this same floor is the *SABINE-ROOM*, so called from the subject of the "*Rape of the Sabines*," by which it is adorned. This singular apartment, when the doors are closed, is one large painting, the whole surface, from door to ceiling, doors included, being painted with figures, groups, and architecture, &c. The ceiling, too, is splendidly painted with an allegorical subject. At the angles of the coving is the monogram of the Duke of Devonshire, within a garter, and surmounted by the Ducal coronet. The furniture of this and the adjoining room is of the finest, most massive, and sumptuous description.

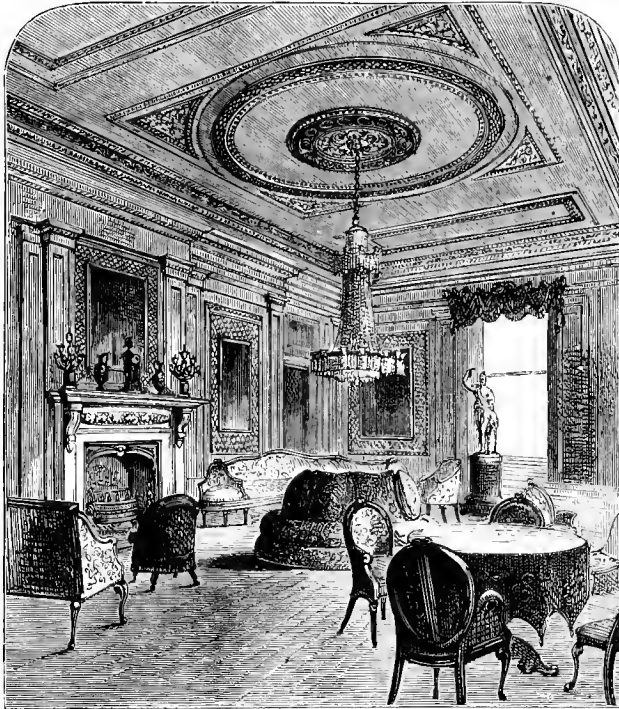
The *MIDDLE, or LIBRARY, STORY*, besides occupying the four sides of the quadrangle or inner court (in the same manner as the upper story), extends the whole length of the north wing; it is, therefore, the most extensive and important part of the mansion. The grand staircase is at the inner south-east angle, and the north stairs at the inner north-east angle. The south side is taken up with the gallery of paintings, the chapel (at the south-west angle), the billiard-rooms and the two drawing-rooms; the west by the gallery of paintings, the west staircase, and suites of bedrooms; the north side by the library-corridor and sumptuous bedrooms, &c.; and the east side by galleries of the great hall, and the library and ante-library. The north wing, continuing in a line with the libraries, comprises the dining-room, sculpture-gallery, and orangery.

The *GALLERY OF PAINTINGS*, which occupies two sides of the quadrangle, and from which access is had to the various apartments, contains, with the adjoining ante-room, many remarkably fine and valuable Art-treasures—such, indeed, as no other mansion can boast. Among these, it will be sufficient to name Landseer's original paintings of "*Bolton Abbey in the Olden Time*," and "*Laying Down the Law*;" a number of family portraits by Reynolds, Lawrence, and others; the "*Monks at Prayer*;" and two remarkable representations of the old mansion, one of which is in needlework.

The *BILLIARD or MUSIC-ROOM*, and the *GRAND DRAWING-ROOMS*, which form one continued suite, are as well-proportioned, as chastely and elegantly decorated, and as magnificently furnished, as can well be imagined, and they contain a matchless collection of works of Art. In the billiard-room, from which a door opens into the gallery of the chapel, are several remarkably good paintings, the most striking of which are an admirable full-length portrait of the present Duke of Devonshire, seated, and a full-length portrait of the father of the present noble duke. Among the treasures of Art in the drawing-room (the ornaments of the ceiling and cornices of which are richly gilt) may just be named Reynolds's

celebrated portrait of "The Beautiful Duchess" of Devonshire, Rembrandt's grand head of a Jewish Rabbi, and picture-gems by Claude, Murillo, Bassano, Steinwyck, Salvator Rosa, Titian, Berghem, Gaspar Poussin, Leonardo da Vinci, Primaticcio, Parnigiano, Watteau, Teniers, Breughel, Guercino, Luca Giordione, Carlo Marratti, Jan Miel, and others.

In the grand drawing-room, which has a splendid ceiling divided into compartments, and, with the massive panellings of the pictures let into the walls,



The Grand Drawing-room.

richly gilt, are some rare and priceless full-length paintings. These are Philip II., by Titian ; Admiral Capella, and Antonio de Dominis, by Tintoretto ; the Duke of Albemarle, by Dobson ; Henry VIII., by Holbein ; Mary Queen of Scots, by Zuccherro ; and Charles I., by Jansen. The furniture is of the most sumptuous character, and every elegance which the most perfect taste can desire, or the most liberal expenditure secure, add their endless charms to the room. The accompanying engravings show one portion of this apartment, and also the "Hebe of Canova," with which, and other rarities, it is graced.

From the south windows of this suite of rooms a magnificent view of the grounds is obtained. Immediately beneath is the spacious lawn, bordered with raised parterres, festoon flower-beds, and sculpture, in the centre of which is a basin with a central and four other fountains. Beyond this is seen the lake, with the Emperor fountain casting up its waters to an enormous height, skirted on its sloping sides with majestic forest-trees, and with grassy slopes and statuary, the park stretching out to the right. From the east window of the drawing-room the view is equally fine, but of different character. Here is seen, in all its beauty the wonderful cascade shown in one of the engravings, the waters of which come rolling down from the dome of the temple to the head of the broad walk in the middle of the grassy slope, where it disappears under the ground, and is no more seen. To the right and left beautiful glimpses of the grounds are obtained, while beneath the window, to the right, a flight of steps, guarded by two sculptured lions, forms a striking foreground. From this "grand drawing-room," besides the doorway, which connects it with the suite of apartments I have been describing, one door gives access to the grand staircase, and another to the library.

Of the various apartments—suites of bedrooms—composing the north and west sides of the courtyard or quadrangle, not, of course, shown to visitors, it will be unnecessary to say much. They are all as sumptuously and as tastefully arranged and furnished as such a palace, with such a princely owner, requires, and are replete with every comfort. The gallery, or corridor, on the north, communicating with these apartments, is called the "Library Corridor," and is fitted with presses for books, alternating with fine old paintings; and between the windows are also paintings and drawings. Among these is the original design for the front of Chatsworth.

The LIBRARY, usually known as the EAST LIBRARY, is about 90 feet long by 23 in width, and of corresponding height, and is one of the most elegant, best-arranged, and most perfect libraries in existence. This noble apartment has eight windows in length on its east side, between which are presses for books, surmounted by looking-glass; the opposite side and the ends are also lined with books, and an elegant gallery, to which access is had by a hidden spiral staircase, runs along the ends and one side. The ceiling is white and gold, and is adorned with three large and five smaller circular paintings of the most excellent colouring, by Louis Charon. The mahogany book-cases are divided into presses by gilt metal columns, from which stand out the brackets supporting the gallery. The chimney-piece, of Carrara marble, has beautifully sculptured columns, with wreaths of foliage, and is surmounted by candelabra, massive vases, and a magnificent mirror. In the glass-cases and table-presses, as well as on the shelves, are preserved, as may well be supposed, one of the richest and rarest collections of books and MSS. which any house can boast. - It would be an endless task, and indeed quite out of place, much as one desires to linger in this room, to attempt to give even a very brief *resumé* of the treasures it contains. I cannot, however, resist the temptation of saying that here are the famous Anglo-Saxon MS. of Cædmon and many other MSS.; the prayer-book given

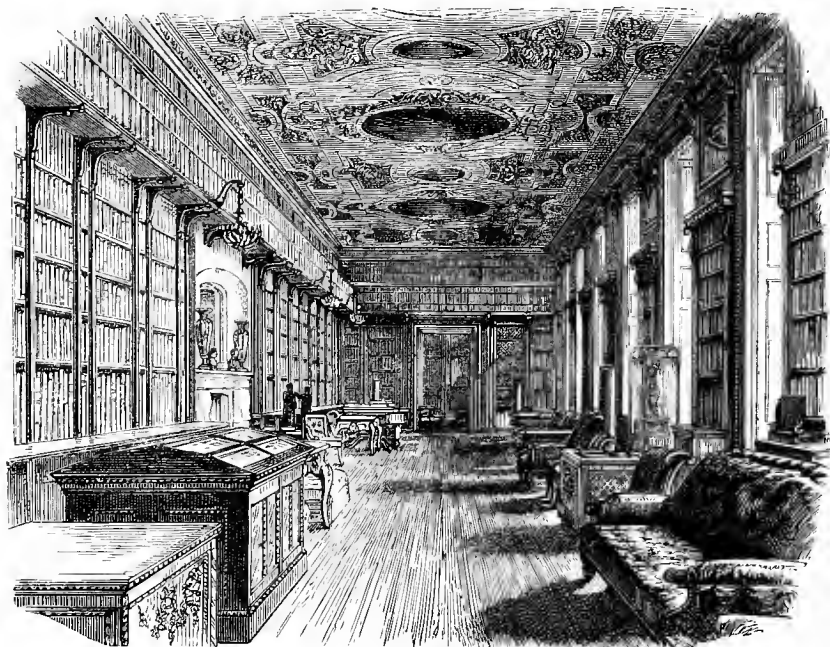
by Henry VII. to his daughter, Margaret, Queen of Scotland, with the touching autograph, "Remember yr kynde and louyng fader in yor good prayers. Henry R.," and other equally curious writings; the compotus of Bolton Abbey, 1287 to 1385; the "*Liber Veritatis*," of Claude Lorraine (for which, I believe, no less than £20,000 was at one time offered); a splendid collection of Wynkyn de Wordes and Caxtons; a marvellously fine assemblage of early editions, and, altogether, as rich, as curious, as important, and as valuable a collection of books as can anywhere be found. I know of no place where one would so much delight to remain, as among the literary treasures in this grand library, which possesses so many hidden charms, and such an endless store of valuable knowledge.

The MS. of *Cædmon*, to which I have just alluded, is a *Benedictionale*, executed for Æthelwold, Bishop of Winchester, from 970 to 984. It is a small folio volume of 118 leaves of vellum, and it "surpasses, in the number and splendour of the pictures, as well as in the rich ornaments of the borders, all the other Anglo-Saxon MSS. of the time in England." The paintings, which are several in number, are in the very highest style of Anglo-Saxon art, the figures in many cases dignified and well-formed, and the borders are of the most exquisite design and colouring. Gold is very freely used in these illuminations, and silver is also introduced with what must originally have been remarkably good effect. In the subject of the *Nativity*, for instance, which has a Byzantine character about it, the Virgin, a par-



The Hebe of Canova.

ticularly dignified figure, is draped in a golden dress and veil, with a short red mantle, and she holds in her right hand a book, and in her left a golden lily; and in others the same free use of gilding in the drapery, in the nimbus, in the architecture, in the borders and ornaments, and in other parts is very striking. In the ornaments of the borders and of the pictures the acanthus is not unfrequently introduced. It is altogether, perhaps, the most important, and the finest MS. of the period. The prayer-book of Henry VII. is highly interesting, both historically and artistically. It is of 8vo size, and consists of 186 leaves of vellum, on several of which are beautiful miniatures in



The Library.

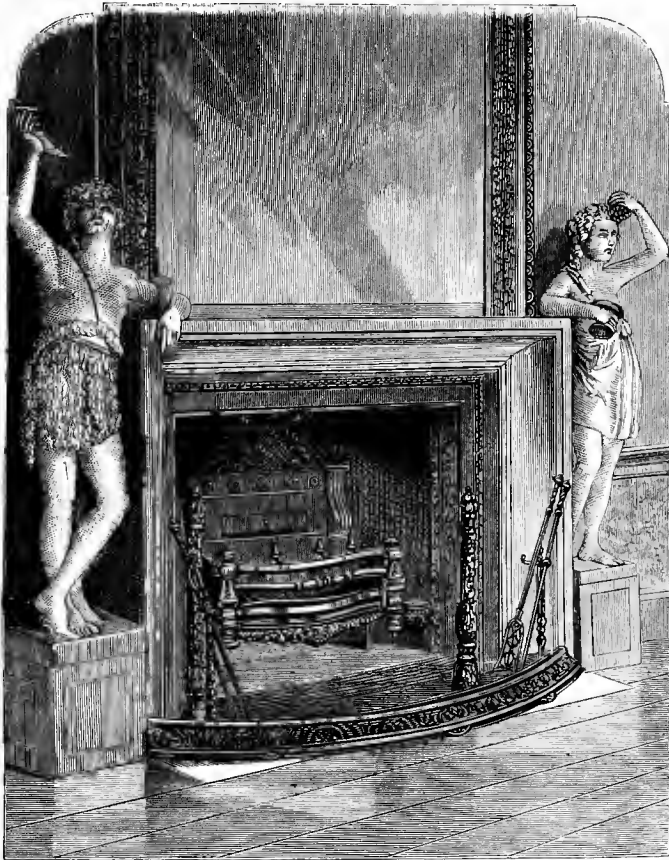
the most exquisite colouring and design; many of these designs—as, notably, our Saviour in the act of benediction, the murder of St. Thomas A'Becket, and St. George—are remarkably fine both in conception and execution. It was given by the king, Henry VII., to his daughter, Margaret, Queen of Scotland, mother to the Lady Margaret Douglas, who in turn gave it to the Archbishop of St. Andrew's. It contains the following among other touching gift-lines:—

“Remembre y^r kynde and louyng fader in yo^r good prayers. Henry R.”

“Pray for your loving father that gave you this booke and gave you God's blessing and mine.”

"My good Lorde of St. taudrews, I pray you pray for me that gave you thys bouk Yours to my powr, Margaret."

Passing out from this splendid apartment, is the ANTE-LIBRARY, formed of two exquisitely-beautiful little rooms, filled with books of the greatest value and interest. From the window of the second of these rooms, which has a domed

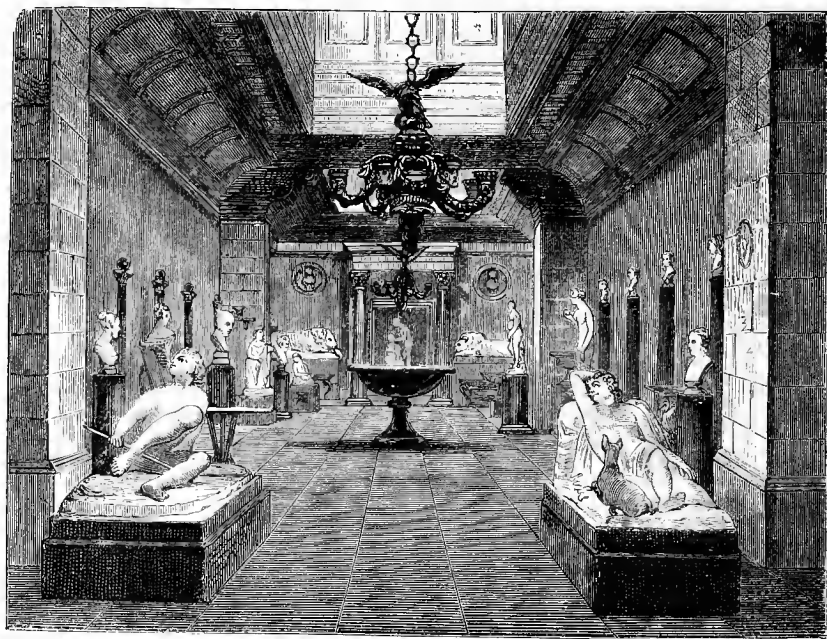


Fireplace by Westmacott in the Dining-room.

ceiling, the French garden, with its forest of tall pillars surmounted by busts, is seen to great advantage, as are also the wooded heights crowned with the Hunting Tower. The ceiling of the first, or larger room of the ante-library, is richly gilt, and adorned with paintings by Hayter and Charles Landseer. The

smaller apartment is a perfect architectural gem, of apsidal form, the dome supported by a series of columns and pilasters with Corinthian capitals. In this room are some remarkably fine vases on pedestals.

From the ante-library a door opens on to the NORTH STAIRCASE, on which are hung a fine full-length portrait of the late Duke of Devonshire, by Sir Francis Grant; full-length portraits of the Emperor Nicholas of Russia, and of his Empress; Sir Thomas Lawrence's full-length portrait of George IV. in his coronation robes; and a curious old painting, nearly life-size, of the "Flying Childers." In connection with this curious painting it may be interesting to



The Sculpture Gallery.

give a copy of the "certificate" of the age of the horse; it is as follows:—"September ye 28, 1719. This is to certify that the bay stoned horse his Grace the Duke of Devonshire bought of me, was bred by me, and was five years old last grass, and noe more. Witness my hand, Leo Childers."

The DINING-ROOM is a large and noble apartment with a slightly "barrel-shaped" ceiling, divided into hexagonal panels filled with roses and foliated flowers richly gilt. The doors at one end opening into the vestibule leading into the cabinet library, and at the other into the sculpture gallery, have their cases of white marble; the entablatures supported on massive Ionic columns. The

room is lit by five windows on its east side, and opposite to these are two exquisitely beautiful white marble chimney-pieces, each of which has two life-size statues, two by Westmacott and two by Sievier. Around the room are six side-tables, two of which are of hornblende, two of Siberian jasper, and two of porphyritic sienite. The furniture is of massive and appropriate character, and the walls are hung with family portraits, most of which are by Vandyke.

The SCULPTURE GALLERY, one of the "glories" of Chatsworth, is entered from the dining-room at one end, and at the other opens into the Orangery. This noble gallery is 103 feet in length and 30 in width, and of proportionate height, and is lit from the roof. The walls are of finely-dressed sandstone, and the



Mater Napoleonis, by Canova.

doorcases are of Derbyshire marble; the entablatures supported by Corinthian columns and pilasters of various marbles with gilt capitals. Of the precious treasures contained in this gallery, it would be impossible, in the space of this volume, to speak at length. I must, therefore, content myself with simply enumerating some of the more striking of the statuary, and noting that the pedestals, columns, &c., are all of the most choice and valuable materials.

Among the sculpture here and in other parts of the mansion, so charmingly and effectively arranged, are the following:—

By Canova, a statue of Endymion sleeping, his dog watching at his feet; a

statue of Hebe ; a statue of Madame Mère, the mother of Napoleon ; a colossal bust of Napoleon ; a bust of Madame Mère ; a noble bust of the late Duke of Devonshire ; some female heads ; and a bust of Petrarch's Laura. By Thorwaldsen, a fine statue of Venus with the apple ; a bust of Consalvi ; bas-reliefs of Day and Night ; Priam petitioning Achilles for the dead body of Hector, and Briseis taken from Achilles by the heralds ; and others. By Chantrey, a bust of George IV. ; a bust of Canning, &c. By Schadow, a statue of the Filatrice, or Spinning-girl ; and some beautiful bas-reliefs. By Finelli, a statue of Cupid playing with a butterfly. By Trentanove, a seated figure of Cupid in thought ; a relief-profile ; a bust of a Vestal, after Canova. By Kessels, a fine statue of a Discobolus or quoit-thrower. By Tadolini, a powerful statue of Ganymede with the eagle. By Albacini, a statue of Achilles wounded. By Pozzi, a fine group of Latona reproaching the shepherds, accompanied by the young Apollo and Diana. By Tenerani, a group of Cupid taking out a thorn from the foot of Venus. By Gibson, a splendid group of Mars and Cupid. By Wyatt, a charming statue of Musidora. By Gott, a statue of Musidora ; a colossal bust of Ariadne ; and a group of a greyhound and puppies. By R. Westmacott, a statue of a cymbal-player ; and a bas-relief of Bacchanti springing through the air. By Bartolini, a recumbent statue of a Bacchante ; statue of the Venus de Medici ; a bust of the Countess Maria Potocka ; and the Medici Vase. By Bazzuzzi, a group of Venus and Cupid. By Prosalendi, a statue of Diana. By T. Campbell, a statue of the Princess Pauline Borghese ; a bust of the same princess ; a colossal bust of the late Duke of Devonshire ; a bust of Thomas, Earl of Newburgh. By Rinaldi, a bust of Ceres and a bust of a Bacchante ; a colossal bust of Canova. By Rennie, a colossal bust of Achilles. By Rauche, a bust of the Emperor Nicholas. By Wickmann, a bust of the Empress Alexandra Feoderowna. By Nollekens, busts of C. J. Fox ; Francis, Duke of Bedford ; William, fifth Duke of Devonshire ; and Lord George Cavendish. By Bonelli, a bust of Lady George Cavendish. By Dantan Jeune, a bust of Bellini. Many of the busts here named are in the state-rooms, and besides the sculptures just enumerated there are many other beautiful examples of statuary in various parts of the house and grounds. From the Sculpture Gallery—

The ORANGERY is entered by a massive doorway, between two splendidly-sculptured colossal lions, after Canova. It is 108 feet in length, and 27 in width, and, besides its myriad of beauties as a conservatory, contains some exceedingly fine specimens of sculpture. From the centre of the Orangery egress is had to the grounds, and at its north end a corridor (in which are some pieces of ancient sculpture and mosaic) leads to the baths, and to a staircase which gives access to the banquetting or ball-room, and the open pavilion. These are not, of course, shown to the public ; but, nevertheless, a few words may well be added concerning them.

The BALL-ROOM, or BANQUETING-ROOM, as it is sometimes called, is a magnificent apartment, 81 feet long, by 30 in width, and very lofty. The ceiling is divided into compartments, each of which contains a beautiful painting, set in richly-gilt framing, and the whole of the intermediate parts painted in fresco,

with medallions of crest and coronet and monogram of the Duke. Prominent among the subjects on the ceiling are Sir James Thornhill's "Perseus and Andromeda," paintings by Louis Charon, and a view of Chatsworth, with allegorical figures in the front.

Over this room is the open PAVILION, from which extensive and charming views of the surrounding country are obtained.

The LOWER, or BASEMENT, STORY, remains to be noticed. This, like the other stories already described, runs round the four sides of the quadrangle of the main building; the basement of the north wing being devoted to the kitchens and domestic and business offices. The grand staircase occupies the inner south-east angle, the grand hall and various private apartments taking up the east side. On the north is the entrance, the sub-hall, the north corridor, and various private apartments. The west front is occupied by the Duke's private suite of rooms, the Marquis of Hartington's private rooms, the west entrance, the west staircase, and corridor. The south side comprises the south corridor, the Chapel at the south-west corner, the Oak-room, the south entrance, the Stag parlour, and other apartments. It will only be my province on this story (having already described the sub-hall, north corridor, and grand hall) to speak of the corridors, the Chapel, and, cursorily, of one or two of the other apartments.

Passing beneath the grand staircase in the great hall is the "GROTTO-ROOM," the ceiling of which, supported by four massive pillars and twelve pilasters, is divided into compartments, some of which are enriched by the garter and star of the Order of the Garter. Opposite the entrance is a boldly and powerfully-sculptured fountain-piece, the central subject of which is Venus at the Bath, the accessories being dolphins, crabs, lobsters, fish, and other appropriate objects. To the east of this room is an ante-room (in which stands a beautiful bronze figure of Faith) giving access to the south-east sitting-room (a charming apartment filled with interesting pictures and other works of Art), and to the apartments on the east, as well as to the grounds. On the west side is the SOUTH CORRIDOR, from which doors open into the various rooms on this side. In this corridor are several curious old paintings, and it is further adorned with bronzes and some splendidly-carved antique coffers. In the centre of this corridor a door opens into the OAK-ROOM, and although this is not shown to visitors, it is so truly and strikingly beautiful that one cannot resist the temptation of just alluding to it. This was formerly the "Chaplain's-room," but by the good taste of its late noble owner, was altered and made what it certainly now is—one of the gems of the house. It is lined on all its sides with the most magnificent of old oak carving of panels, figures, busts, &c.; and the ceiling is supported by four majestic twisted oak pillars, with composite capitals, carved in foliage, and reminding one forcibly of Raffaele's celebrated cartoon. The entablature is heraldic: it is composed of thirty shields of arms, emblazoned in their proper colours. The lower part of the "wooden walls" are arranged as book-cases, and above these the panels are doubly filled with a series of beautiful landscapes and sea-pieces, by Carmichael. The centre of the floor, within the oak-piers, is of oak-parqueterie; the remainder in tiles, in imitation of tessellated pavement. Adjoining this room is the Chapel.

THE GRAND STAIRCASE, already spoken of, is approached from the Great Hall, into which its lower flight advances, at the south end. The openwork railings, in white and gold, are remarkably elegant and effective. On the walls are fresco paintings of groups of figures, trophies, &c., above which are niches surmounted with exquisite groups of flowers carved in stone, containing statuary. There are also some fine busts, supported on carved brackets. The ceiling is painted with an allegorical group of figures. On the first landing is a bronze figure of Mercury, and there are also cabinets, inlaid tables, &c. The WEST STAIRCASE has also a finely-painted coved ceiling, and the walls are decorated with paintings, niches, and figures. From this staircase, which is on the west side, access is had to the galleries or corridors on State-room and Library stories.

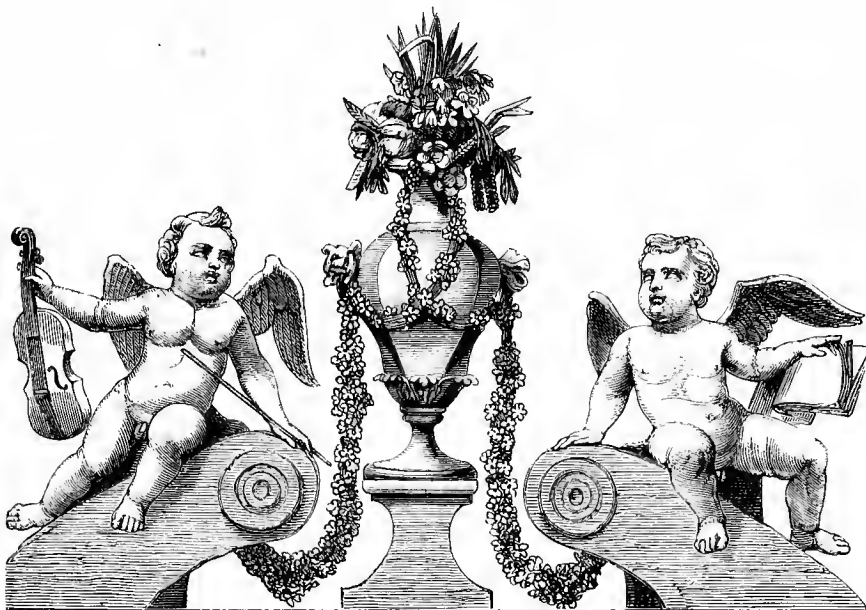
THE CHAPEL at Chatsworth, which occupies the south-west angle of the mansion, is perhaps the most striking and peculiar to be seen in any of the mansions of our country. Its arrangement also—for its altar is at the *west* end—is somewhat unusual, and its decorations are of the most exquisitely beautiful character. This elegant chapel is 47 feet 4 inches in length, by 23 feet 10 inches in width, and in height it occupies two entire stories, reaching from the ground-floor up to the floor of the upper, or state-room, story. At its east end, midway in height, and communicating with the gallery of paintings and with the billiard-room, is a gallery supported upon two massive pillars of black marble, with white marble capitals and bases. The chapel is lighted by three windows on the upper story. The floor is paved with marble, and the altar-piece is also of marble; the pillar and steps of black, and the remainder of white, marble. On the sides are two fine figures of Faith and Hope, by Caius Gabriel Cibber (father of Colley Cibber), who was much employed at Chatsworth from 1688 to 1690 or thereabouts, and who, besides these marble figures, carved two large Sphinxes, statues of Pallas, Apollo, a Triton, and other figures. The top of the altar-piece is exquisitely sculptured with cherubs and festoons, and at the sides are vases of flowers. In the lower pediment or recess is a dove, and there are also some charming figures of cherubs, &c.; under the recess is a chaste and beautiful bust of our Saviour.

The Chapel is wainscoted throughout in its lower story with cedar, which, besides its beautiful rich colour, gives a peculiar yet very grateful odour to the place, and accords well with the subdued light and its general effect. The reading-desk also is of cedar. The ceiling and the upper story of the apartment are painted in the same remarkably fine manner as those of the state-rooms, by Verrio and Laguerre; the subjects being "The Incredulity of St. Thomas," "Christ and the Woman of Samaria," "Christ Healing the Blind," and the "Ascension of our Saviour." There are, also, figures of the Christian attributes—Justice, Mercy, Charity, and Liberality.

The great glory, artistically, however, of the Chapel at Chatsworth, and, indeed, as has already been said, of the state-rooms of this noble pile, are the splendid wood-carvings which adorn its walls and the heads of its upper doors. Between the larger panels of the cedar-walls are exquisite pendants, ten in number, and others occur on each side of the altar. The pendants consist of

flowers, fruit, foliage, and corn, festooned and entwined with drapery in the most free and graceful manner, and so true to nature in every detail as to be deceptive. Over the doors in the gallery are fine figures of Cupids with musical instruments. These, and some of the pendants, are shown in the engravings.

And now it becomes necessary to say a word or two as to the authors of these and the other exquisite carvings which adorn the rooms of Chatsworth. Those in the Chapel, as well as some others, are generally believed, and generally stated, to be by Grinling Gibbons ; and if marvellous skill in execution, masterly conception, delicate handling, and purity of design be any special characteristic of the work of that great genius, then, most assuredly, there is sufficient in these



Carving over one of the Doors of the Chapel.

examples to lead the most able judges to appropriate them to him ; judgment, however, and popular belief must not be allowed to usurp the place of facts, and it is an undoubted fact that in the accounts of the building of Chatsworth, although the names of all the more noted artists and contractors appear, that of Grinling Gibbons does not, it is stated, once occur ; still it is possible that work may have been done by him, and it is conjectured that as the sum of £14 15s. was paid to Henry Lobb, the carpenter, for cases in which some *carved work*, statues, and pictures were conveyed to Chatsworth from London, this carved work might be by Gibbons.

The principal wood-carvers were Thomas Young, William Davies, Joel Lobb, and Samuel Watson, to the latter of whom is undoubtedly due the credit of much of the work which has of late been ascribed to Gibbons. Those who have admired the exquisite carving of flowers, dead game, fish, nets, festoons, &c., in the State Dining-room, already alluded to, and have considered them to be by the master-hand of Gibbons, will perhaps learn with some little surprise that they are the creations of the genius of Watson, a Derbyshire worthy, and his co-labourers, Lobb and Davies. The following is the memorandum relating to the agreement as to this work, contained in the original book of work done by

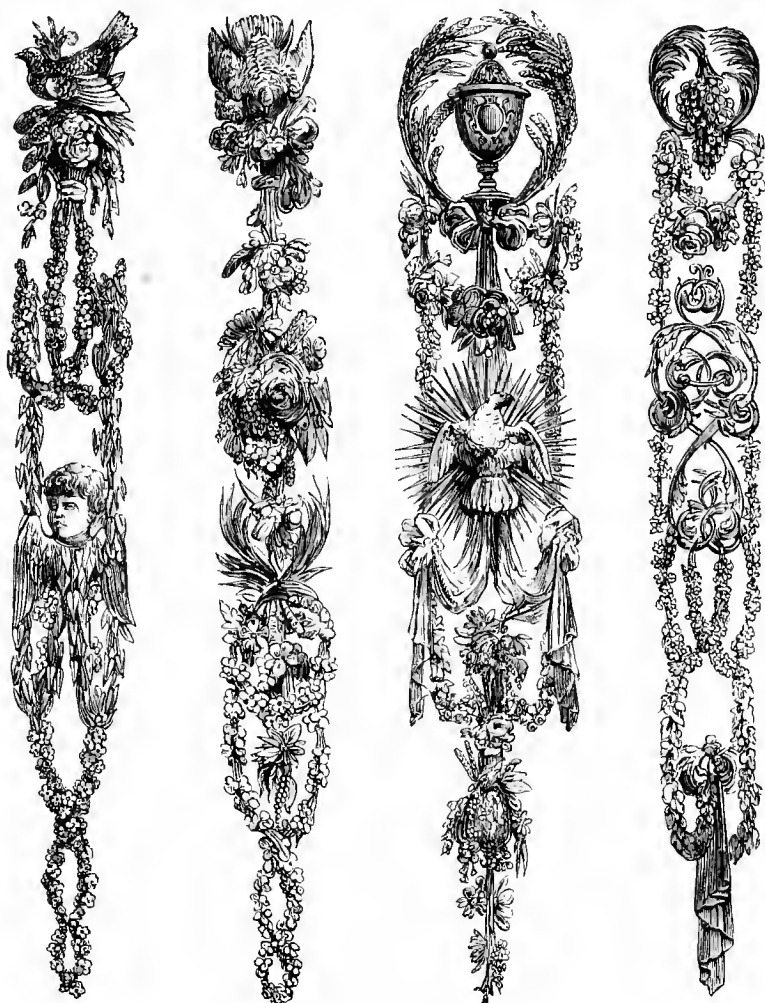


Carving over one of the Doors of the Chapel.

Watson from 1690 to 1712 :—"Sep. 9, 1692. Joel Lobb, William Davies, and Samuel Watson agreed with the Earl of Devonshire, to execute in lime-tree, the carving in the great chamber, to be done equal to anything of the kind before executed, for which they were to receive £400; this carving consists of flowers, wreaths, fish, dead game, cherubs," &c. The original designs by Watson for some of the carving in this room (as well as in others) are preserved.

Samuel Watson was born at Heanor, in Derbyshire, in 1662, and is said to have studied under—indeed to have been an apprentice of—C. Oakley, in London. Soon after completing his apprenticeship he commenced work at

Chatsworth, and here he continued to be employed, as the accounts show, until 1712, only three years before his death, which took place in 1715. He was



Carvings in the Chapel.

buried at his native village, Heanor, where a tablet remains to his memory, bearing the following verse :—

“Watson is gone, whose skilful Art display’d
 To the very life whatever Nature made;
 View but his wondrous works in Chatsworth hall,
 Which are so gazed at and admired of all,
 You’ll say ’tis pity he should hidden lie,
 And nothing said to revive his memory.
 My mournful friends, forbear your tears,
 For I shall rise when Christ appears.”

“This SAMUEL WATSON died 29th March, 1715, aged 53 years.”

There is nothing, so far as I am aware, to show by whom the carvings in the chapel were executed, but they have been pronounced by competent judges, and by no less an authority in late years than Mr. Rogers, to be the work of Gibbons. The probability is they are by him, and it is also equally probable that he was the presiding genius of the place, supplying designs, and, besides working himself, directing the labours of others. Space, however, will not admit of my speaking at greater length upon this tempting and fascinating subject; but, giving one or two engravings of portions of the carvings, I must now pass on to say a few words on the exquisite modern decorations of the private library and rooms adjoining. Before doing so it will be interesting, in addition to the memorandum of agreement just given, to reprint the following, which also refer to the carvings at Chatsworth:—

“September 2, 1701. An agreement made between His Grace the Duke of Devonshire of the one part, and Samuel Watson, of Hena in the county of Derby, of the other. Witnesseth that the said Samuel Watson shall doe and perform the south front of Chatsworth according to the several sorts of carved work hereafter mentioned, and the west front of Chatsworth house, according to the several rates hereafter expressed and mentioned:—

For the column capitals	£4	10	0	a piece.
for the pillaster capitalls	3	0	0	ditto.
The ornaments in the freeze over the windows	4	0	0	ditto.
The staggs heads in the key stone	1	5	0	ditto.
The serpents in a twisted knott	1	0	0	ditto.
The lions heads in the cornish	0	12	0	ditto.
for carving two curbs in the door case of the front	5	0	0	
for carving two curbs in the door case to the inner front, comprehending the work over the doors	4	0	0	

In witness whereof the parties above named have interchangeably set in their hands.

(Signed)

“DEVONSHIRE.”

“Chatsworth, September 28, 1705.

“Mem.—It is this day agreed between His Grace ye Duke of Devonshire of the one part, and Samuel Watson, of Henor, in the county of Derby, carver, of the other part, Witnesseth, that the said Samuel Watson doth hereby covenant, bargain, and agree to carve in stone six Corinthian capitalls for the north front of Chatsworth house according to a designe approved on by his Grace, at the rate of £5 a piece, the stone to be ready masoned at His Grace’s charge. And the said Samuel Watson doth hereby further agree to carve the medillions & roses in the intablature of the North front, every modillion and a rose at the rate of ten shillings both together, and to performe the worke after the best manner, according to ye design drawn by Mr. Archer. And it is further agreed that the said Samuel Watson shall doe and performe, after the best manner, ye severall workes hereafter mentioned, according to the rates here expressed, viz. Work to be done for the head of the great cascade.

Fower shells for ye crowne of fower neeches at 14s. a peece.

Eight scrolls, 3 feet long by 1 foot at 10s. each.

Fower festoons between the scrolls, 3 feet long, 15s. each.

Fower shells with leaves in the freese, 2 feet 9 inches long, 14s. each.

Fower shells with leaves outside the freese, 2 feet long 10s. each.

The ornaments round the oval windows in the north front, 4 feet 5 inches high 6 feet 8 inches long 50s. a peece.

All the mouldings in the intabliature of the North front, 8s. a foot.

(Signed)

“DEVONSHIRE.”

“Carving for the north front.

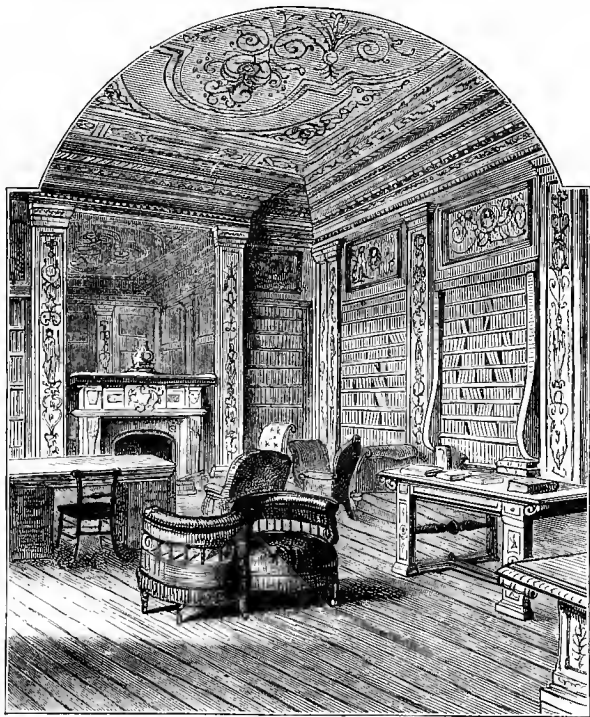
	£	s.	d.
For carving six pelaster capitalls	30	0	0
For the arcatrave freese & cornish, 731 feet of mouldings, carved at 8d. per foot running	24	7	4
For carving 45 medallions and roses	21	10	0
For carving 6 oval windows	15	0	0
For carving 6 lions' heads	3	12	0
	£94	9	4

Besides these, among many other accounts, are bills of Watson's for carvings done “in the cornish in the lower dineing room in the west front;” for “a piece of ornament for one side of the great gallery chimney, in wood;” for “carveing in wood in the vper story in the west front, and in the lower dining room, in stone, for the bovfett;” for “carveing in stone on the staircase in the west front;” for “worke don in the chapell alter;” for “worke don for the Vpholsterer;” for “carveing the survetor vnder ye middle part of ye west front in stone;” for “carveing ye 2 door cases in the west front;” for “worke don in the cornish, in the salloon room, in ye west front, in ye staircase, and for ye cascade, and 6 formes for the garden;” for “carveing don for the north side;” and for “the Coats of Armes, containing 220 foot, setting off what is plain below, at 5s. per foot,” &c., &c.

Sufficient will now have been said to show what an important part Samuel Watson took in the carved decoration of this splendid mansion; and, without detracting in the slightest degree from the reputation of Gibbons, it is not too much to say that many of the pieces known to be Watson's are equal to the well-known works of that great master.

The WEST LIBRARY and the LEATHER-ROOM are elegant and chaste in their fittings and decorations, and nothing could possibly exceed the purity of taste displayed in their arrangement. The ceiling of the Library is delicately frescoed in arabesque foliage and groups of figures in rich colours, and the spaces between the book-presses are similarly decorated. Among the decorations of the ceiling are several beautifully-painted medallion-heads of Virgilius Maro, Marcus Tullius Cicero, Horatius Flaccus, Titus Livius, and others: over the book-cases are also medallion-portraits, supported by figures and foliage, of famous poets, with appropriate sentiments: thus, over Shakspeare occurs, “Exhausted worlds and then imagined new;” over Milton, “A Poet blind yet bold;” Byron, “The wandering outlaw of his own brave land;” Scott, “The Ariosto of the North;” Chaucer, “Well of English undefiled;” Thomson, “As Nature various and as

Art complete," and so on. The doors of this and the adjoining room are so arranged with imitation book-backs that, when they are closed, it is impossible to see any means of egress or ingress. The books on these doors (like those in the Great Library) have fictitious names, many of which, written by Hood, although perhaps not in good keeping with the excellent taste of the rest of the fittings, are extremely amusing, and worthy of his inimitable vein of humour. Of these it is difficult to resist giving an example or two. Here they are :—"Horn



The Private or West Library.

Took on Catching Cows;" "Wren's Voyage to the Canaries;" "Dyspepsia and Heartburn, by the Bishop of Sodor;" "Dibdin's Cream of Tar;" "Minto's Coins;" "Merry's Gay;" "Easterhazy on Spring Fogs;" "Inigo Jones on Secret Entrances;" "Hyde upon Wood;" "Ray's Light of Reason;" "Cromwell's Procrustes;" "Wood's Imitations;" "Plane Dealings;" "Hard Readings;" "Macadam's Roads;" "Egg, by Shelley;" "Skye, by McCloud;" "Bramah's Rape of the Lock;" "Beveridge on the Beer Act;" "D. Cline on Consumption," and many others.

The "LEATHER-ROOM" has its walls and ceiling formed entirely of embossed leather richly gilt; the ceiling heightened in medallions with blue ground and relief-painted figures, and with richly-decorated pendants. Adjoining these rooms is the West Entrance, the floor of which is of mosaic, and the ceiling bears an allegorical painting of the Arts; in the centre is Architecture, holding a drawing of the west front of Chatsworth, crowned by Fame, and beneath are Cupids with plan of Chatsworth, and compasses, &c. In the coving are foliage and Cupids, and on the walls hang some interesting pictures.

In the West Corridor are preserved some Egyptian *stele*, inserted in the wall; some Greek sculpture; and some highly-interesting Roman inscribed sepulchral stones, and other sculptures, among which is a gigantic foot. Two of these inscriptions are as follows:—

DIS MANIBVS
LUCCIAE · NYMPHICES
QVAE · VIXIT · ANNIS · XVIII
FECIT
M · ATILIVS · PHILOGVS
CONIVGI
CARISSIMAE
ET · SIBI

DIS MANIBVS
TI · CLAVDI · THALLIANI
VIX · AN · XX · DIEB · XX
CLAUDIA · FELICVLA
MATER FILIO
PIISSIMO

In the West Lodge, at the entrance gates, are also preserved many fragments of ancient sculpture, and a portion of a Roman tessellated pavement with *guilloche* pattern and other borders. Among the sculptures is a marble cinerary urn, with the words D · M · REMNO; and another with Bacchic heads crowned with ivy, and a wreath of vine, with birds pecking at the grapes, bearing the following inscription:—

DIS MANIBVS
CARIAPMIIB MVSA F · APOLI
NARIS · PATRONVS CONIVGI BENI
MIRENII H IVLIA MYRAMAIIRE F PIIS

There are also other portions of inscriptions, and among the more interesting of these remains are:—A fine *torso* of Venus, and another *torso* of a female, of very similar dimensions; the head of a stag, life-size, presented to the Duchess of Devonshire by the King of Naples; heads of fauns, of Jupiter, of a Cupid, of Silenus, &c.; part of a colossal medallion of Lucius Verus; a bas-relief of Bacchus, supported by a younger male figure; an *alto-relievo* of a procession of Silenus, in which that god is shown seated on a chariot, and leaning on a young Bacchante, and a faun is playing on the double pipe; a number of architectural ornaments; some fine masks and portions of masks; an *alto-relievo* of three female figures and the dog Cerberus; a fragment representing Diana and Actæon; two right hands, one grasping the other firmly, as if struggling in wrestling or fighting; some Egyptian figures, &c., and many other fragments. Above the Lodge, too, some good architectural and other fragments of sculpture are preserved.



Bust of the late Duke of Devonshire.

of Devonshire. From this spot the view on all sides is truly grand (embracing the mansion, the gardens, the lakes, basins and fountains, the woods and shrubberies, the park and the river, and the distant country towards Rowsley), and paths lead in various directions among the beauties of the place: here a delightful little dell or a fernery where ferns and heaths grow in wild profusion, there another dell with rhododendrons, or with statuary among heathery banks and masses of rock. At the head of a sylvan slope, near this spot, is a gigantic bronze bust of the late Duke of Devonshire, mounted on a pillar, composed of fragments of an ancient Greek fluted column from the temple of Minerva at Sunium, which were brought from thence by Sir Augustus Clifford. On the base are these beautiful verses by Lord Carlisle:—

“These fragments stood on Sunium’s airy steep;
They reared aloft Minerva’s guardian shrine;
Beneath them rolled the blue Egean deep;
And the Greek pilot hail’d them as divine.

“Such was, e’en then, their look of calm repose,
As wafted round them came the sounds of fight,
When the glad shouts of conquering Athens rose
O’er the long track of Persia’s broken flight.

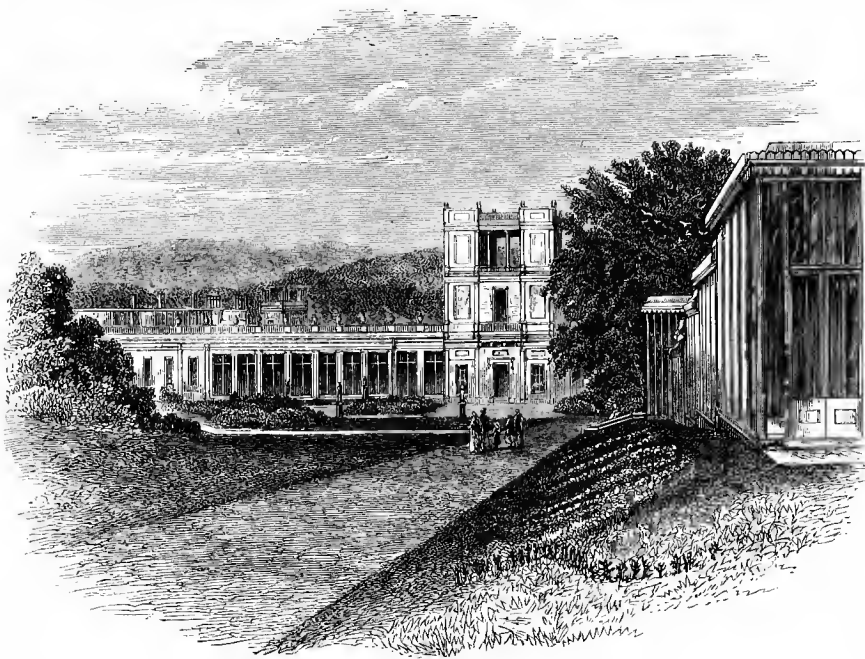
AND now let us pass out into the GARDENS AND GROUNDS of Chatsworth, which are marvels of beauty, and are, indeed, in many respects, matchless both for their picturesqueness, their elegance, and the skill with which they have been laid out.

Leaving the mansion from the door of the Orangery, to the left is a spacious alcove, and to the right, running in a direct line for more than a quarter of a mile in length, is a broad gravel path, at the summit of which, beneath a lofty avenue of trees, is seen a gigantic vase, bearing the simple name of “Blanche,” in touching memory of the much-loved and accomplished Lady Blanche Georgiana Howard, the wife of the present Duke

“Tho’ clasped by prostrate worshippers no more,
They yet shall breathe a thrilling lesson here ;
Tho’ distant from their own immortal shore,
The spot they grace is still to freedom dear.”

This classic pedestal, with its crowning bust, is beautifully represented on the accompanying engraving.

Opposite to the Orangery is the FRENCH GARDEN, with its forest of pillars surmounted by busts (formerly in the inner court or quadrangle of the house, and belonging to the original decorations of the mansion), its grand old

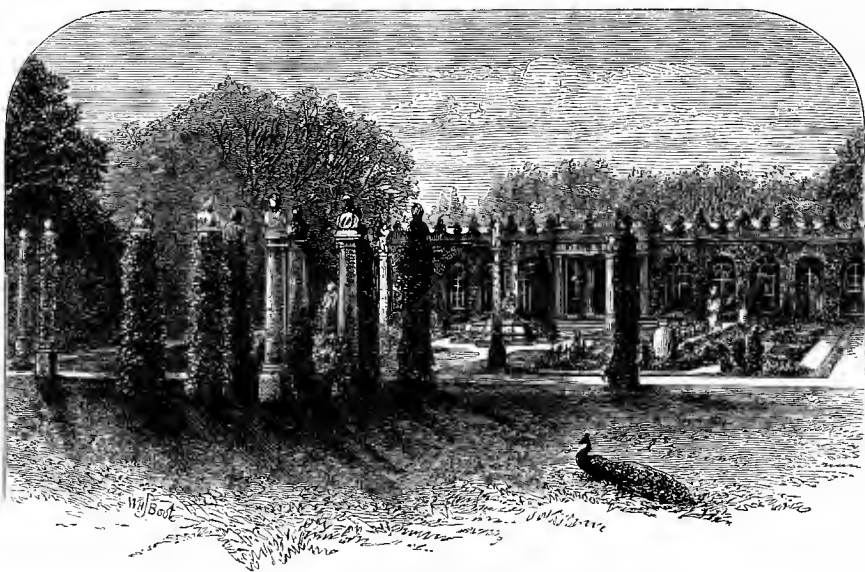


The Pavilion and Orangery from the East.

Egyptian figures, its Chinese beakers and vases, its sculptured figures and groups, and its raised parterres : near this are green-houses, conservatories, and camellia and orchid houses, with their endless store of beauties ; while here and there an antique tomb, or sculptured figures, or groups of statuary, add their charms to the place.

From above this part of the gardens a broad path to the right leads on to the Great Conservatory, passing on its way the Cascade, the Willow Tree, and

other interesting spots. The Great Cascade, of which we give an engraving, the Willow Tree, and other parts of the artificial water-works, were designed and executed as already stated, in the early part of last century, by M. Grillet, and added to and repaired by the late Duke, under the direction of Sir J. Paxton. The water supplying the Great Cascade, the fountains, and the other portions of the works, falls, as will be seen in the engraving, from the summit of the wooded heights at the back of the grounds, and is then conveyed along a lofty arched aqueduct, from the end of which it falls with considerable force, and is then carried underground to the temple, at the head of the cascade. Here it rises to the domed roof of the temple, which becomes a sheet of water, and,



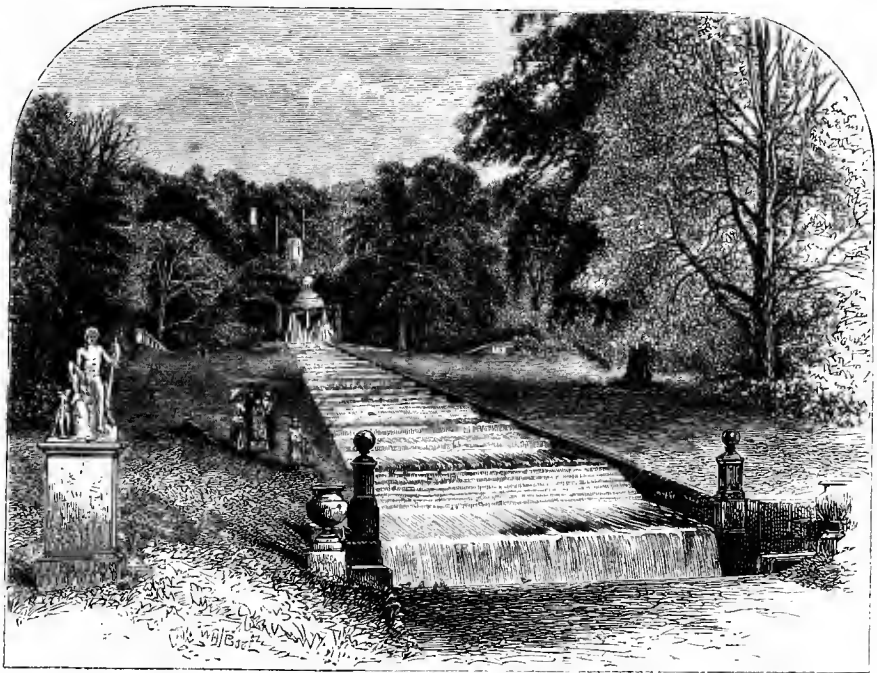
The French Garden.

rushing through the various carved channels prepared for it in the groups of figures, &c., makes its way down the cascade, formed of a long series of stone steps with flats at regular intervals, and at the bottom sinks into a subterranean channel at the spectator's feet.

The Temple, which is open, is of circular form in its interior, with recess and niches with stone seats, the niches enriched with carved shell-heads and festoons of flowers. Externally, an open temple supported on six pillars surmounts the dome. In front, over the central arch, is a powerfully-carved recumbent figure of Neptune holding an urn; below him, on either side, is an immense dolphin, with head downwards; and on the sides are water-nymphs with vases. On either side of the open archway is a gigantic dolphin's head, and at the base are

dragons. From the whole of these figures and heads the water rushes out, and, simultaneously, two beautiful fountains rise in front of the temple.

In the grounds not far from this temple is a charming *ALCOVE* of Moresque design, which forms a delightful retreat, at a bend in the drive, with a pleasant little rill running down near it. The front of the alcove is formed of two horse-shoe shaped arches supported on granite pillars, the spandrels carved with



*The Great Cascade.**

monograms ; on the ceiling are the Cavendish arms and motto twice repeated. On the wall inside are two tablets, one bearing the following lines :—

“ Won from the brow of yonder headlong hill,
Through grassy channels, see the sparkling rill
O’er the chafed pebbles, in its murmuring flow,
Sheds freshness on the thirsty vale below,
Quick’ning the ground till trees of every zone
In Chatsworth’s soil and clime, forget their own.”

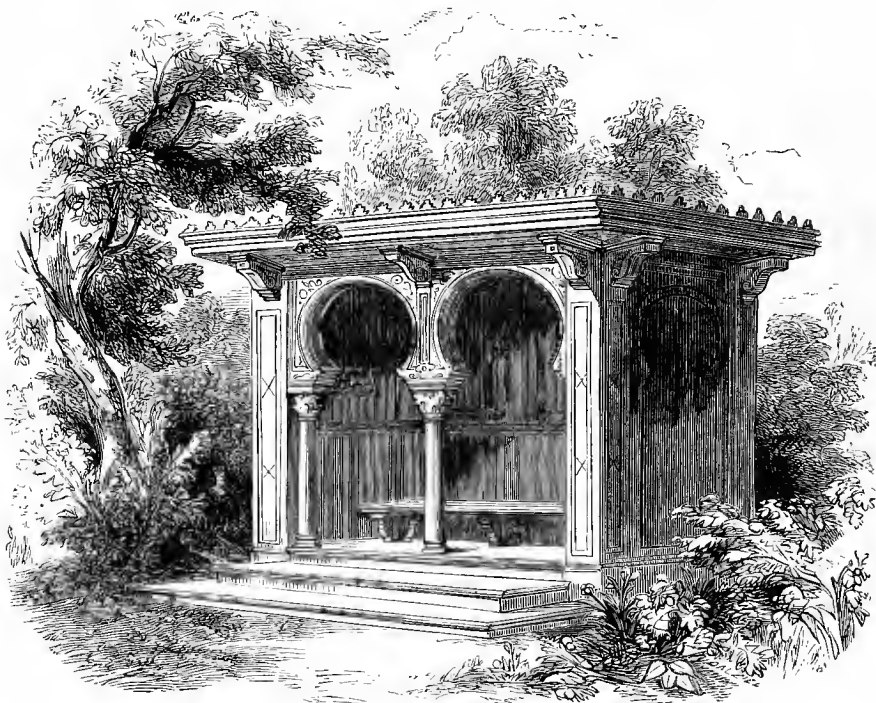
H. L. Sept. MDCCCXXXIX.

* This and the French Garden, and some of the other illustrations are from clever photographs by Mr. J. Clarke.

On the other is this inscription :—

“ Ecce, supercilio clivosi tramitis undam
Elicit : illa cadens raucum per levia murmur
Saxa ciet, scatebrisque arentia temperat arva.”

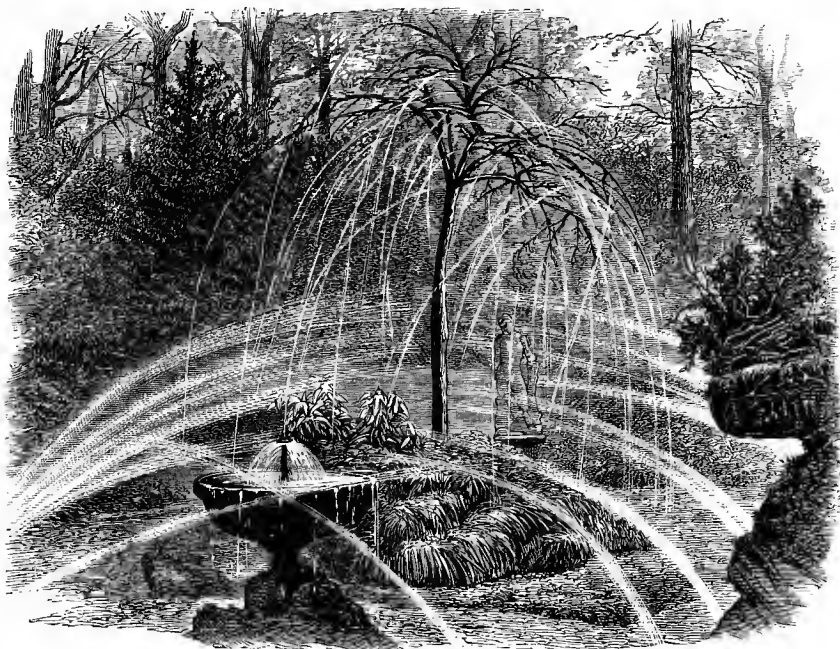
The WILLOW-TREE—literally a *weeping* willow—one of the most striking and clever of the water-works, is a weeping-willow about twenty feet in height,



The Alcove.

entirely formed of copper and lead, and coloured in imitation of a real tree. It stands in a charming little circular dell, overhung with forest trees, and surrounded by banks and rockeries covered with luxuriant ferns and other plants, itself rising from a central rock-work, around which runs a path. At the entrance to this little dell are a vase and fountain, and at the opposite side is a leaden statue of Pan, holding in his hand the Pandean pipes, and having a goat at his feet. From each leaf and stem of this remarkable tree, the water, when turned on from a small hidden cave in the rock in front, rushes out in a rapid stream, and thus forms a novel kind of “shower-bath” to any luckless visitor

who may happen to be beneath it. At the same time, a number of jets rise up from hidden pipes all around the dell, and these streams being directed angularly upwards towards the centre, while those from the tree fall in all directions downwards, there is no way of escape without being caught in the heavy shower. Of this tree we give an engraving from a photograph taken specially for the purpose, with others of our illustrations, by Mr. Green, an eminent photographic artist, whose pictures of Chatsworth and other mansions will bear favourable comparison with those of any other artist. Near the Willow-tree, passing onwards towards the grand conservatory, is a rocky archway of wondrous construction,

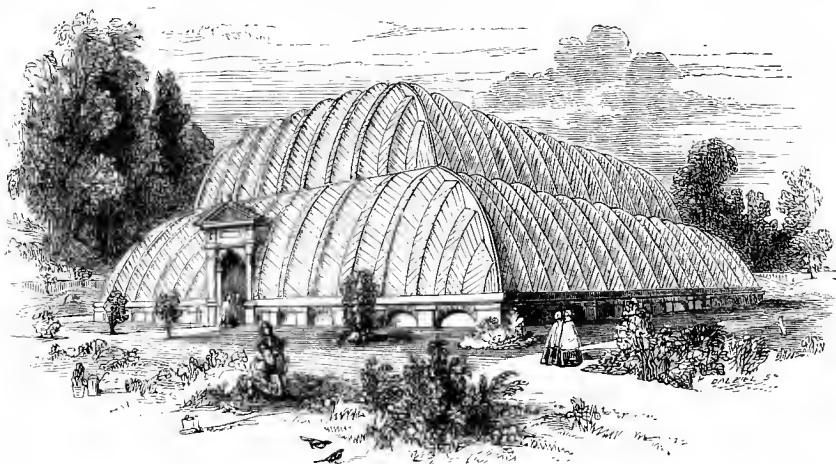


Water-works--The Willow-Tree.

and a little beyond this a “rocky portal”—an immense block of unhewn stone, turning upon an axis with such ease as to be moved with the pressure of a single finger.

Passing through this portal, one of the next most striking objects is a perpendicular rock, of great altitude, down whose face a stream of water is for ever falling, and this water supplies some charming little lakes filled with aquatic plants, in whose windings and intricacies the botanist and lover of nature might revel for hours.

The GREAT CONSERVATORY, one of the wonders of Chatsworth, besides its own attraction as the finest conservatory in the kingdom, possesses an historical interest as being the first of its kind ever erected, and from which the idea of the Great Exhibition building of 1851, and all the later exhibition buildings, including the "Crystal Palace" at Sydenham, was taken. This splendid conservatory was erected some years ago by Sir Joseph, at that time Mr., Paxton, and is, in its interior, 277 feet in length, 123 feet in width, and no fewer than 67 feet in height in its centre. Its form is that of a trefoil; the transverse section showing a semicircle 70 feet in diameter, rising from two segments of circles springing from breast-walls. The whole building is of glass, constructed on the "ridge and furrow" principle, with iron ribs. About 70,000 square feet



The Great Conservatory.

of glass are used on this gigantic building, and the iron sash ribs alone are calculated to extend, if laid together lengthways, no less than forty miles. At each end is a large doorway, and along the centre is a wide carriage drive, so that several carriages can, on any special occasion, as on the Queen's visit in 1843, be within the building at the same time. Besides the central drive there are side aisles running the entire length, and a cross aisle in the centre of the building. A light and elegant gallery also runs round the entire interior, and is approached by a staircase hidden among the rockery. Of the collection of trees and plants preserved in this giant conservatory, it is not necessary to speak further than to say that from the smallest aquatic plants up to the most stately palm-trees, and from the banana down to the papyrus and the delicate fern, every conceivable rarity and beauty is here, flourishing in native loveliness and in endless profusion. Beneath the conservatory a railway runs around the entire building, for conveying fuel and for other purposes.

Not far from the conservatory, and approached by a path between tall and stately yew hedges, is a sweetly pretty circular pool of water, with central fountain, filled with water lilies, and surrounded first by a broad circular band of grass, then by a broad encircling gravel path, edged on half its circumference with a closely-cut yew hedge with arched entrances, and the other half planted at regular intervals with cypress-trees. This, however, is but one of many charming spots which characterise the grounds of Chatsworth.

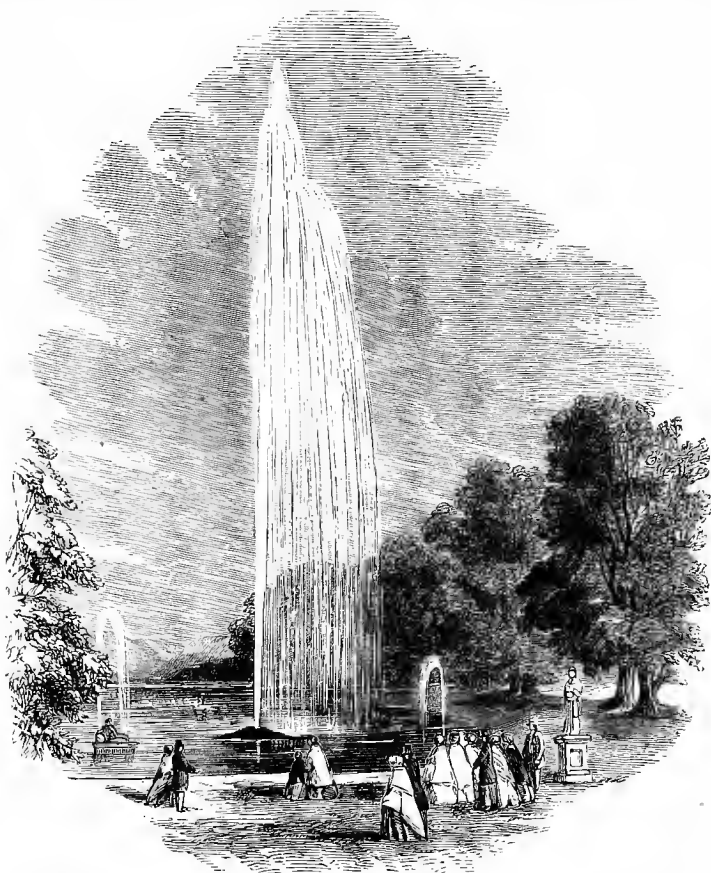


Part of the Rock-work.

The EMPEROR FOUNTAIN is one of the great attractions of Chatsworth, and one that to see is to remember. This marvellous fountain throws up a thick jet of water no fewer than 267 feet in height, which, spreading out as it falls, forms a liquid sheet of spray, on which, not unfrequently, the sunlight produces an exquisite rainbow. The quantity of metal, we are told, required in the formation of the pipes, &c., for this gigantic work amounts to nearly 220 tons. The force

of the water is so great that it is said to rush out of the pipe at the rate of a hundred miles a minute. Near the "Emperor" are other fountains of great beauty, and when all are playing the effect is beyond description.

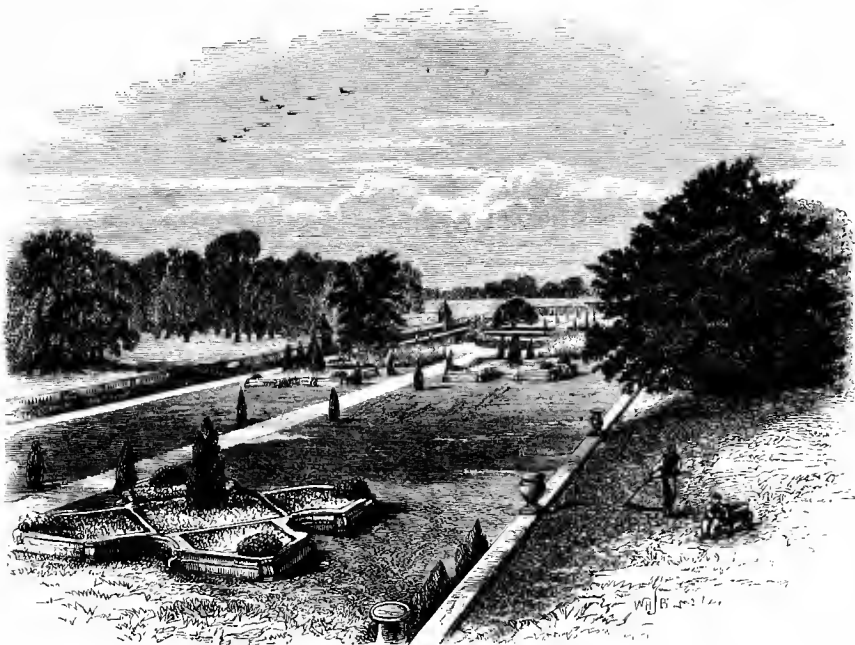
Of the truly elegant and indeed wondrous gardens and parterres on the west and south fronts of the mansion, and of the thousand and one other attractions



The Emperor Fountain.

of the place, I have not space to speak, so lengthy has my description of this "Palace of the Peak" already become; but there are yet two or three objects before passing out into the outer grounds and the kitchen-garden, &c., on which a word or two must be said. These are the trees that were planted by royalty, and

which most loyally have been tended, and grown up to a wondrous size. One of these is an oak-tree, planted (well do I remember the circumstance, and the pretty, simple, earnest, and interesting appearance of the youthful princess at the time) in 1832, by our present beloved Queen, when, as a child of thirteen, then the "Princess Victoria," she visited Chatsworth with her august mother the Duchess of Kent. This tree, which in its forty years' growth has become a stately oak, bears the label, "This Oak planted by Princess Victoria, October 11th, 1832." Near it is a Spanish chestnut thus labelled—"Spanish Chestnut, planted by the Duchess of Kent, October 17th, 1832." Then comes a sycamore



The Gardens on the West Front.

planted when the Queen and the Prince Consort, "Albert the Good," visited Chatsworth in 1843; it is labelled—"This Sycamore planted by Prince Albert, 1843." In another part of the garden, opposite the west front, are a "Sweet Chestnut, planted by the (late) Emperor of Russia, 1816;" and a "Variegated Sycamore, planted by the Archduke Michael of Russia, 1818."

At the entrance to the kitchen-gardens is the house formerly inhabited by Sir Joseph Paxton, M.P., who was head-gardener at this princely residence to its almost more than princely owner. This house, originally a fit dwelling-place for the head-gardener of such a grand establishment, but which had "grown with

the greatness" of Sir Joseph until it became in itself an elegant mansion, is now very properly altered and divided into two residences. A few words upon Sir Joseph Paxton may here find place. He was born at Milton Bryant, in Bedfordshire, on the 3rd of August, 1803, his father, a small farmer, being a tenant of the Duke of Bedford. From his boyhood, Sir Joseph was brought up to be a gardener, and was, when quite a boy, taken under the care of his elder brother, who was, at one time, head-gardener at Wimbledon House. Indeed,



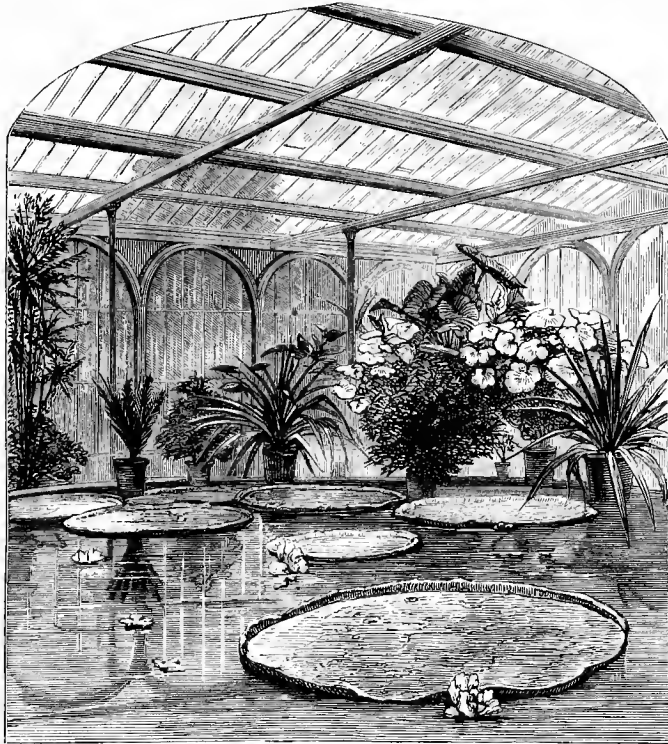
The Late Sir Joseph Paxton's House.

it is said that it was here, at Wimbledon, that Paxton first came under his brother's care. When a little more than twenty years of age he was placed in the Horticultural Gardens at Chiswick, and, being quick and clever, he had the charge of a plant-range committed to his care. These grounds joined those of the Duke of Devonshire's beautiful suburban seat, Chiswick House, and his grace, who often walked through the grounds, finding young Paxton very attentive and intelligent, took much notice of him. The result of this was that his grace a short time before leaving England as Ambassador to Russia, to be present at the coronation of the Emperor Nicholas, made an engagement with Paxton. In May, 1826, shortly after the duke's return from Russia, Paxton entered upon his new duties as head-gardener at Chatsworth, being at that time about twenty-three years of age. In the following year he married Miss Sarah Bown, and soon after was made forester, and, next, manager of the parks, and of the game department, and was consulted by his noble employer upon most subjects connected with the household and estates, and, ultimately, he added to his already im-

portant offices that of agent for the home district of Chatsworth.

In July, 1831, Mr. Paxton, in conjunction with Mr. Harrison, commenced the publication of *The Horticultural Register*, which was issued monthly, and was, without exception, the best work of the day on the subject; this he continued several years, being ably assisted in the management by Mr. Samuel Hereman, who, in most things, was his associate. Other works followed, including his *Magazine of Botany*, published from 1834 to 1849; a "Practical Treatise on the Culture of the Dahlia," in 1838; a "Pocket Botanical Dic-

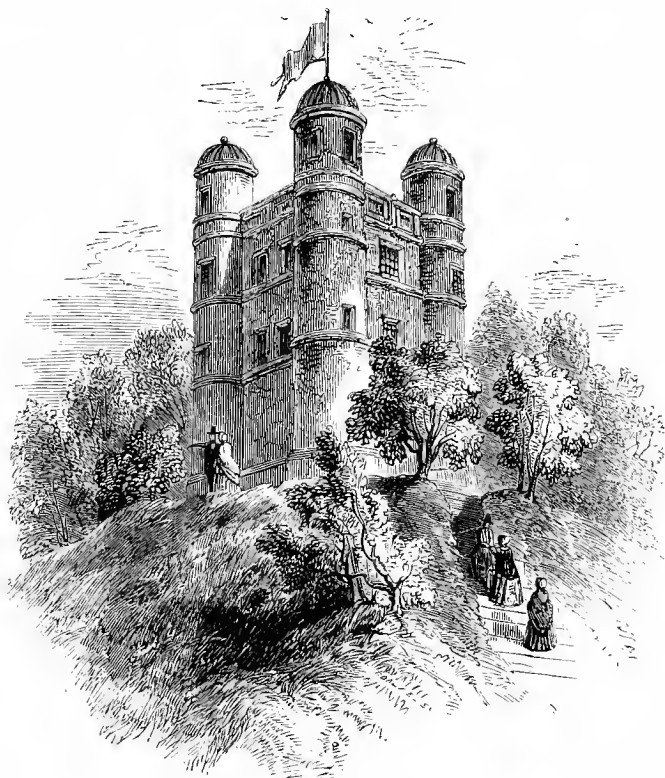
tionary," in 1840 and 1849; the *Flower Garden*, from 1850 to 1853, and others, and these will undoubtedly remain standard works. During the whole of this time, and to the time of the death of the Duke, Mr. Paxton's mind was actively engaged, and his energy constantly employed, in the improvement of the gardens and grounds at Chatsworth, and the erection of the grand conservatory and other plant-houses, &c. In 1851 he brought his talents to bear in a national matter—the designing and erecting of the Great Exhibition building of



The Victoria Regia.

that year, taking as his model the conservatory which, on his own design in every particular, he had a few years before erected. In the same year he was knighted by the Queen, at Windsor, on the 23rd of October, and in 1854 was elected M.P. for the City of Coventry. Sir Joseph Paxton designed the present Crystal Palace, and it is not too much to say that to his principle of glass buildings, of a wide span, and glazed on the ridge-and-furrow principle (invented by him), there is scarcely a railway-station, conservatory, or large public hall or pavilion, that

does not trace its origin ; and his name is lastingly associated with new inventions for greenhouses, &c., as well as with many other marked improvements in horticulture. Sir Joseph, who, as will have been seen, was a self-made man, and who had wonderful opportunities and a princely patron, died at his charming residence, Rockhills, Sydenham, on the 8th of June, 1865, his truly amiable wife, Lady Paxton, surviving him till 1871. They are both, as will be presently shown, buried in the church-yard at Edensor.



The Hunting Tower.

The KITCHEN GARDENS lie to the left of the drive from the house to Baslow, and near to the banks of the Derwent. They are of great extent, and of the most perfectly scientific character in the arrangements—indeed, it would be impossible to find finer or better-constructed gardens attached to any mansion. Of the interior of the VICTORIA REGIA HOUSE we give an engraving, showing the gigantic leaf and flower of this royal plant, which was first grown, and

first flowered, at Chatsworth, and named after our beloved Queen, to whom the first flower was presented in 1849. Besides the "Victoria Regia House," other points of interest in the kitchen gardens are the "New Holland House," the "Amherstia House," the "Pine Houses," and the "Vineries." The kitchen gardens are not, of course, open to visitors.

The HUNTING TOWER, which forms so conspicuous an object in the landscape, crowning the wooded heights at the back of the house, and from which floats a huge flag whenever the Duke is at Chatsworth, was built in the reign of Queen Elizabeth as a prospect-tower, from which the ladies of the family, and guests, might watch the progress of the chase. It is a massive erection, of square form, with a circular turret at each angle, and is about 90 feet in height; it commands a magnificent prospect on every side. Near it, by the lake, or reservoir, is the SWISS COTTAGE,—a perfect cottage *orné*,—and on the opposite side of the park is the RUSSIAN COTTAGE.

QUEEN MARY'S BOWER is one of the best-known objects in the park, being situated near the drive leading from the bridge to the house, and at a short distance only from the banks of the river Derwent. This interesting relic of the unfortunate queen is a raised enclosure surrounded by a deep moat, and approached by a flight of steps which bridge over the water on its south side. Externally, the "bower," overhung with trees, and covered here and there with ivy, which reaches up to its open balustrade, is highly picturesque; internally it is a pleasant enclosed grassy retreat, rendered shady, by the trees which grow in and around it. It is engraved on p. 13.



THE family of Cavendish, to whose noble head, his Grace the Duke of Devonshire, Chatsworth belongs, traces back to the Conquest, when Robert de Gernon came over with the Conqueror, and so distinguished himself in arms that he was rewarded with considerable grants of land in Hertfordshire, Gloucestershire, &c. His descendants held considerable lands in Derbyshire; and Sir William Gernon, who was one of the witnesses to a confirmation charter of Henry III. to Basingdale priory, obtained a grant of a Fair at Bakewell, in that county. He had two sons, Sir

Ralph de Gernon, lord of Bakewell, and Geoffrey de Gernon, of Moor Hall, near Bakewell. From the second of these, Geoffrey de Gernon, the Cavendishes are descended. His son, Roger de Vernon (who died in 1334), married the heiress of John Potton, or Potkins, Lord of the Manor of Cavendish, in Suffolk, and by her had issue four sons, who all assumed the name of Cavendish from their mother's manor. These were Sir John Cavendish, Chief Justice of the King's Bench, in the time of Edward III., Chancellor of Cambridge, 4th of Richard II., who was beheaded by the insurgents of Suffolk in that reign; Roger Cavendish, from whom descended the celebrated navigator, Sir Thomas Cavendish; Stephen Cavendish, Lord Mayor, member of Parliament, and

Sheriff of London; and Richard Cavendish. Sir John married Alice, daughter of Sir John Odyngseles, Chief Justice of the King's Bench, who brought to her husband the manor of Cavendish-Overhall, and by her, who died before him, had issue two sons, Andrew and John, and a daughter, Alice, married to William Nell. Sir Andrew Cavendish, the eldest son, was Sheriff of Norfolk and Suffolk. By his wife Rose, he left issue one son, William, from whom the estates passed to his cousin. Sir Andrew was succeeded by his brother, Sir John Cavendish, Esquire of the Body to Richard II. and Henry V., who, for his gallant conduct in killing the rebel, Wat Tyler, in his conflict with Sir William Walworth, was knighted by Richard II. in Smithfield, and an annuity of £40 per annum granted to him and his sons for ever. He was also made broiderer of the wardrobe to the king. He married Joan, daughter of Sir William Clopton, of Clopton, in Suffolk; and by her had issue three sons, William, his successor; Robert, Serjeant-at-Law; and Walter. William Cavendish, who was a citizen and mercer of London, and of Cavendish-Overhall, married Joan Staventon, by whom he had two sons, Thomas and William. This Thomas Cavendish, who was of Cavendish and Pollingford, in Suffolk, married Katherine Scudamore, and left by her, as son and heir, Sir Thomas Cavendish, who, having studied the law, was employed by Thomas, Earl of Surrey, Treasurer of the King's Exchequer. He was also Clerk of the Pipe in the Exchequer to Henry VIII.—the office of the Clerk of the Pipe being to make out leases of crown lands, accounts of the sheriffs, &c. He married twice, and left, by his first wife, Alice, daughter and co-heir of John Smith, of Podbrooke Hall, besides other issue, three sons, George Cavendish, Sir William Cavendish, and Sir Thomas Cavendish.

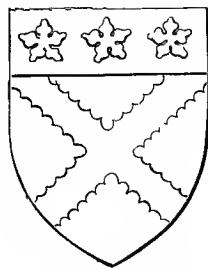
George Cavendish, the eldest of these three sons was of Glemsford and Cavendish-Overhall, and is said to have been the author of "Cavendish's Life of Wolsey" (although the authorship of that work has also been attributed to his brother, Sir William Cavendish); he received a liberal education, and was endowed by his father with considerable landed property in Suffolk. His character and learning seem to have recommended him to the special notice of Cardinal Wolsey, who "took him to be about his own person, as gentleman usher of his chamber, and placed a special confidence in him." George Cavendish was succeeded by his son William; the latter was succeeded by his son William, who passed away the manor of Cavendish-Overhall to William Downes.

Sir Thomas Cavendish was one of the Knights of St. John of Jerusalem, and died unmarried.

Sir William Cavendish, the second son of the first Sir Thomas, became the founder of the ducal house of Devonshire and of several other noble families. He was married three times: first to a daughter of Edward Bostock, of Whatcross in Cheshire; secondly to a daughter of Sir Thomas Conynsby, and widow of Sir William Paris; and thirdly, to Elizabeth, daughter of John Hardwick, of Hardwick, and widow of Robert Barley, of Barley, all in the county of Derby. He was "a man of learning and business," and was much employed in important affairs by his sovereigns; filling the posts of Treasurer of the Chamber and Privy Councillor to Henry VIII., Edward VI., and Mary. At the suppression of the religious houses under Henry VIII., he was "appointed one of the

commissioners for visiting them, and afterwards was made one of the auditors of the Court of Augmentation," which was instituted for the purpose of augmenting the revenues by the suppression of the monasteries; for his services he received three valuable manors in Hertfordshire which, later on, he exchanged for other lands in Derbyshire and other counties. He was also knighted by Henry VIII. By his first wife he had issue one son and two daughters who died young, and two other daughters, one of whom, Catherine, married Sir Thomas Brooke, son of Lord Cobham, and Anne, who married Sir Henry Baynton. By his second wife he had three daughters who all died young, and she herself died in childbirth. By his third marriage, with "Bess of Hardwick," he had a numerous family, viz.:—Henry Cavendish, of Tutbury, member of Parliament for Derbyshire, who married Grace, daughter of George, Earl of Shrewsbury, but died without lawful issue, but from an illegitimate son of whom the Lords Waterpark are descended; Sir William Cavendish, created Earl of Devonshire, and direct ancestor of the Dukes of Devonshire, of whom hereafter; Sir Charles Cavendish, of Bolsover Castle and of Welbeck Abbey (whose son, William Cavendish, by his first wife, was created Duke, Marquis, and Earl of Newcastle, Baron Ogle, Baron Cavendish of Bolsover, Viscount Mansfield, K.G., Commander-in-Chief, &c., &c., who was the author of a splendid work on Horsemanship, &c., and whose life was charmingly written by his wife, Margaret Lucas, Maid of Honour to Queen Henrietta), ancestor of the Dukes of Newcastle, Portland, &c.; Frances, married to Sir Henry Pierrepont, ancestor of the Dukes of Kingston; Elizabeth, married to Charles Stuart, Duke of Lennox (younger brother of Lord Darnley, the husband of Mary, Queen of Scots, and father of King James I.), the issue of which marriage was the sadly unfortunate Lady Arabella Stuart; and Mary, married to Gilbert, Earl of Shrewsbury.

Of the Countess of Shrewsbury, whose name is so well known, and of whom so many traditions are afloat, some few particulars will here be interesting. The family to which this lady, Elizabeth Hardwick, who ultimately became Countess of Shrewsbury, belonged, was one of considerable antiquity in the County of Derby, although now extinct, and was for several generations settled at Hardwick, from which its name is derived. William Hardwick married the daughter of Goushill, of Barlborough, and by her had two sons, Roger and William, the latter of whom was living in the thirty-second year of Henry VI. Roger Hardwick married the daughter of Robert Barley, of Barley, and had issue by her, John, who married Elizabeth, daughter of Henry Bakewell, of Bakewell. By her he had issue, a son, John Hardwick, who, marrying Elizabeth, daughter of — Pinchbeck, of Pinchbeck, was succeeded by his son, John, who married Elizabeth, daughter of Thomas Leake, of Hasland, a younger branch of the Leakes, Earls of Scarsdale. By this lady, John Hardwick, who died January 24, 1527, had issue one son and four daughters, viz., John, Mary, Elizabeth, Alice, and Jane. John Hardwick, the last male representative of the family, who was only three years old at his father's death, married Elizabeth,



Arms of Hardwick.

daughter of Philip Draycott, of Paynsley, but died without issue, leaving his sisters Mary, Alice, Jane, and Elizabeth, his co-heiresses. This Elizabeth Hardwick was, it will have been seen, one of the co-heiresses of her father, and ultimately heiress to her brother, from whom she inherited Hardwick and other estates. She was a most remarkable, clever, and accomplished woman, and one of the most successful, in her many marriages, in her acquisition of property, in the alliances of her family, and in the erection of magnificent mansions. When very young—indeed, it is said, when scarcely fourteen years of age—Elizabeth Hardwick became the wife of Robert Barley, of Barley (or Barlow), in the county of Derby (son of Arthur Barley, of Barley-by-Dronfield, by his wife, Elizabeth Chaworth), who died a few months after their marriage, leaving his possessions to her. By this short marriage there was no issue. Remaining a widow for some twelve years or thereabouts, she next married Sir William Cavendish, as already stated, and so brought to him the possessions of the Hardwicks, which

*I have you de Hygent pence
Is her own shury*

she had inherited from her father and brother, as well as those of the Barleys, acquired by her first marriage. Sir William Cavendish died in 1557, and his lady was thus a second time left a widow. A few years later she married her third husband, Sir William St. Loe, Captain of the Guard to Queen Elizabeth, "owner of a great estate, which," as Bishop Kennett says, "in articles of marriage she took care should be settled on her and her own heirs, in default of issue; and, accordingly, having no child by him, she liv'd to enjoy his whole estate, excluding his former daughters and brothers," thus adding his property to the already immense possessions she had acquired in her own right, and by her two former marriages. The death of Sir William left her for the third time a widow, but she was soon after wooed and won by George, sixth Earl of Shrewsbury, who had not long before lost his countess, Gertrude Manners, daughter of the Earl of Rutland. Before she would consent, however, to be united to the first peer of the realm, she stipulated that he should give his daughter to her eldest son, and that Gilbert Talbot, his second son (the eldest being already married) should espouse her youngest daughter. These family nuptials were solemnised at Sheffield on the 9th of February, 1567-8; her daughter being at the time not quite twelve years old, and her husband being under fifteen. Gilbert Talbot became seventh Earl of Shrewsbury. The history of the events of her life while Countess of Shrewsbury is that of the kingdom at large, for it

was during this time, from 1568 to 1584, that Mary, Queen of Scots, was confined to the care of the earl and his lady, and by them was kept a close prisoner.

The Earl of Shrewsbury, about whom strange rumours regarding his conduct and intentions towards his captive at the time of his discharge from his trust were afloat, and over whom a female domestic, Eleanor Britton, had gained an injurious ascendancy, lived a not very happy life with his second countess. He died in 1590, and thus "Bess of Hardwick" became, for the fourth time, a widow. "A change of conditions," says Bishop Kennett, "that, perhaps, never fell to the lot of one woman, to be four times a creditable and happy wife, to rise by every husband into greater wealth and higher honours, to have a numerous issue by one husband only; to have all those children live, and all by her advice be creditably disposed of in her lifetime, and, after all, to live seventeen years a widow in absolute power and plenty." The countess, besides being one of the most beautiful, accomplished, and captivating women of her day, was, without exception, the most energetic, business-like, and able of her sex. In architecture her conceptions were grand, while in all matters pertaining to the Arts, and to the comforts and elegancies of life, she was unsurpassed. To the old hall of her fathers, where she was born and resided, she made vast additions, and she entirely planned and built three of the most gorgeous edifices of the time—Hardwick Hall, Chatsworth, and Oldcotes—the first two of which were transmitted entire to the first Duke of Devonshire. The latter part of her long and busy life she occupied almost entirely in building, and it is marvellous what an amount of real work—hard figures and dry details—she got through, for it is a fact, abundantly evidenced by the original accounts remaining to this day, that not a penny was expended on her buildings, and not a detail added or taken away, without her special attention and personal supervision. Building was a passion with her, and she indulged it wisely and well, sparing neither time, nor trouble, nor outlay to secure everything being done in the most admirable manner. It is said, and it is so recorded by Walpole, that the countess had once been told by a gipsy fortune-teller that she would never die so long as she continued building, and she so implicitly believed this that she never ceased planning and contriving and adding to her erections; and it is said that at last she died in a hard frost, which totally prevented the workmen from continuing their labours, and so caused an unavoidable suspension of her works. Surely the fortune-teller here was a "wise woman" in more senses than one, for it was wise and cunning in her to instil such a belief into the countess's mind, and thus insure a continuance of the works by which so many workmen and their families gained a livelihood, and by which later generations would also benefit. Besides Chatsworth, Hardwick, and Oldcotes, and other places, the countess founded and built the Devonshire Almshouses at Derby, and did many other good and noble works. She died, full of years and full of honours and riches, on the 23rd of February, 1607, and was buried in All Saints' Church, Derby, under a stately tomb which she had erected during her lifetime, and on which a long Latin inscription is to be seen.

Sir William Cavendish, son of Sir William Cavendish and his wife, Elizabeth Hardwick, was created Baron Cavendish, of Hardwick, and Earl of Devonshire,

by King James I., "at which time of his creation his majesty stood under a cloth of state in the hall at Greenwich, accompanied with the princes, his children, the Duke of Holstein, the Duke of Lennox, and the greatest part of the nobility, both of England and Scotland." His lordship was one of the first adventurers who settled a colony and plantation in Virginia, and on the discovery of the Bermuda Islands he and others had a grant of them from the king, one of the cantons being called after him. He married twice—his first wife being Anne, daughter of Henry Kighley, of Kighley, by whom he had issue, besides William, his successor, Gilbert, who died without issue; Frances, wife of Lord Maynard; and three others, who died in infancy: by his second wife, Elizabeth, daughter of Sir Edward Boughton, and widow of Sir Richard Wortley, he had a son, Sir John Cavendish.

His lordship was succeeded, as second Earl of Devonshire, by his second son, Sir William Cavendish (who had been under the tuition of Thomas Hobbes, of whom a brief notice has already been given). This young nobleman was, "by the policy of King James, married to Christian, only daughter to his great favourite, Edward, Lord Bruce, of Kinloss, in Scotland, whose great services were thus rewarded by this match into a rich and noble English family, and for the better grace, the King gave her with his own hand, and made her fortune ten thousand pounds, and solicited for a better settlement on them, telling the old Lord Cavendish, after his marriage with a second wife, that his son being match'd into a family for which he was so nearly concerned, he would expect accordingly, that out of that plentiful estate such a proportion be settled as that Sir William might bear up the port of his father's son, and his lady, the quality of the King's Kinswoman, which mediation prov'd so effectual that the Lord Cavendish did what the King thought reasonable." By marriage with this lady he had issue three sons and one daughter, viz. :—William, his successor; Charles, who was Lieutenant-General of Horse to his cousin the Earl of Newcastle, and was slain at Gainsborough; Henry, who died young; and Anne, wife of Lord Rich, eldest son of the Earl of Warwick. Of this nobleman (the second earl) Bishop Kennett says:—

"This noble earl was beloved and admired in both Houses of Parliament and a great speaker in them; Mr. Hobbes gives a shining character of him to very great advantage: 'By the experience of many years I had the honour to serve him. I know this, there was not any who more really, and less for glories' sake, favoured those that studied the liberal arts liberally than my Lord your Father did, nor in whose house a man should less need the University than in his. For his own study it was bestowed for the most part in that kind of learning which best deserveth the pains and hours of great persons, History and Civil knowledge, and directed not to the Ostentation of his Reading, but to the Government of his Life, and the Publick Good; for he so read, that the Learning that he took in by study, by judgment he digested and converted into wisdom and ability to benefit his country: To which he also applied himself with Zeal, but such as took no Fire, either from Faction or Ambition. And as he was a most able man for Soundness of advice, and clear expression of himself in Matters of Difficulty and Consequence, both in Publick and Private; so also was he one whom no man was able either to draw or jostle out of the strait Path of Justice. Of which Virtue, I know not whether he deserved more by his Severity in imposing it (as he did to his last Breath) on himself, or by his Magnanimity in not exacting it to himself from others. No Man better discerned of Men, and therefore was he constant in his Friendships, because he regarded not Fortune nor Adherence, but the men; with whom also he conversed with an openness of Heart, that had

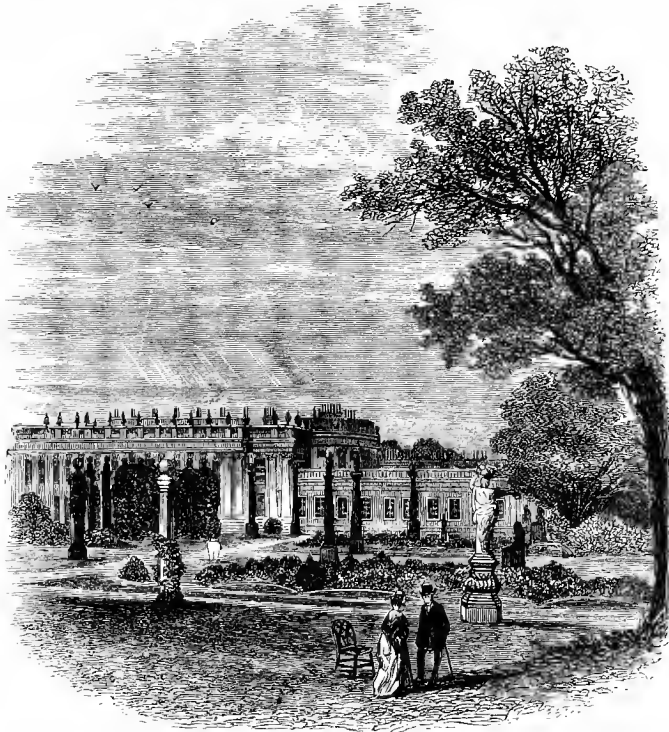
no other Guard than his own Integrity, and that Nil conscire. To His Equals He carried Himself equally, and to his Inferiors familiarly; but Maintaining his Respect fully, and only with the Native Splendor of his worth. In Summ, he was one in whom might plainly be perceived, that Honour and Honesty are but the same thing in the different Degrees of Persons.' He contracted a vast Debt by His excessive Gallantry, and glorious way of living, and so departed this Life at his House without Bishopgate in London (where Devonshire Square is now built) 20 June, 1628, and was buried in the vault at All Hallow's Church in Derby."

William Cavendish, third Earl of Devonshire, was only ten years of age when, by the death of his father, he succeeded to the title and estates. He was placed, as has just been said, under the care of Hobbes, who travelled and remained with him, and who was, for the rest of his life, supported by the earl's family. At this time, says Kennett, "the clear joynture" of Christian, Countess Dowager, "was no less than £5,000 a year, to which she added £4,000 by her own prudent menage. Her son's estate was charged and complicated with near thirty lawsuits, which, by the cunning and power of her adversaries, were made as perplexed and tedious as possible; yet by right, managed with diligence and resolution, she went through them all with satisfaction; so, as King Charles jestingly said, "*Madam, you have all my judges at your disposal.*" In 1637 she "delivered up to him his great houses in Derbyshire, all ready furnished." The earl married Elizabeth Cecil, daughter of the Earl of Salisbury, by whom he had issue two sons, William (who succeeded him), Charles, who was slain in battle at Gainsborough, after a brilliant and exemplary military career (unmarried), and whose body, thirty years afterwards, was, by the express wish of his mother, taken up from his grave at Newark, and brought to Derby, with her own, to be re-buried with her in All Saints' Church; and one daughter, married first to Charles, Lord Rich, only son to Charles, Earl of Warwick, and second to John, Lord Burghley, afterwards Earl of Exeter. William, fourth Earl of Devonshire, before succeeding to the title, sat in the Long Parliament for Derbyshire, and, as a youth, he was one of the train-bearers to the king at his coronation. He was among the principal persons who brought about the "Glorious Revolution" of 1688, and the placing of William III. on the throne; the place of meeting for plotting for the great and good change being on Whittington Moor, not many miles from Chatsworth, at a small cottage-inn belonging to the Duke of Devonshire, known as the "Cock and Pynot" (*pynot* being the provincial name of the magpie), still existing, but recently partly rebuilt. The "plotting parlour," as the room in this cottage is called, in which the Earl of Devonshire met Earl Danby, John D'Arcy, and others, to plan the revolution, is held in veneration, and the very chair in which the earl sat during the deliberations is preserved by his grace at Hardwick Hall, where it has been taken, and is, indeed, a most interesting historical relic. His lordship married Mary, daughter of the Duke of Ormonde, by whom he had issue William, his successor; Henry and James; and one daughter, Elizabeth. His lordship was the rebuilder of Chatsworth, and was, in 1694, advanced by William III. to the dignity of Marquis of Hartington and Duke of Devonshire. His grace died in 1707, and his funeral sermon, preached by White Kennett, Bishop of Peterborough, has been many times printed, and is attached to the memoirs of the

family of Cavendish by that prelate. He was succeeded in his titles and estates by his son, William Cavendish, Captain of the Guard to the king.

Of the first duke, Kennett, in the funeral sermon just alluded to, says :—

“ He seemed to be made for a patriot ; his mien and aspect were engaging and commanding ; his address and conversation were civil and courteous in the highest degree. He judged right in the Supreme Court, and upon any important Affair, his Speeches were smooth and weighty. As a Statesman, his whole Deportment came up to his noble Birth, and his eminent stations.



The East Front and Sculpture Gallery.

Nor did he want any of what the World calls Accomplishments. He had great skill in Languages, was a true Judge in History, a Critick in Poetry, and had a fine Hand in Musick. He had an elegant Taste in Painting, and all politer Arts, with a spirit that was continually improving his Judgment in them. In Architecture He had a Genius, a Skill and Experience beyond any one Person of any one Age. He has in this County left Monument of Beauty and Magnificence that perhaps is not exceeded by any Palace in Europe. He seem'd to build, as the inimitable Artist painted, to Eternity. But, alas, it is with every glorious Pile as with our Mortal Body : That House and this must be dissolved, our only Hopes and Trust is in one made without Hands in Heaven."

William Cavendish, second Duke and fifth Earl of Devonshire, was Captain of the Yeomen of the Guard, and succeeded to all his father's appointments, among which were Lord Steward of the Household, Privy Councillor, Lord Warden and Chief Justice in Eyre of all places north of the Trent, Lord-Lieutenant, K.G.; he was also constituted one of the Regents of the kingdom, and Lord President of the Council. He married Rachel, daughter of William Lord Russell, and by her had issue five sons and six daughters, viz., William, who died an infant; another William, his second son, who succeeded him; James, who was M.P., a colonel in the army; John; Charles, who was M.P., F.R.S., and a Gentleman of the Bedchamber to Frederick, Prince of Wales, and who, by his wife Anne, daughter of Henry Grey, Duke of Kent, was the father of Henry Cavendish, the great chemist and philosopher; Mary, Catherine, Anne, and Diana, who all died unmarried; Rachel, who married Sir William Morgan, and Elizabeth, who married Sir William Lowther. He was succeeded by his eldest surviving son, William, who became third Duke of Devonshire.

This peer married Catherine, heiress of John Hoskins, by whom he had a family of four sons and three daughters, viz., William, by whom he was succeeded; George Augustus, Comptroller of the Household to George III.; Field-Marshal Frederick, M.P. for Derby; John, who was Chancellor of the Exchequer and M.P. for Derbyshire; Caroline, married to William Ponsonby, Earl of Bessborough; Elizabeth, married to Right Hon. John Ponsonby; and Rachel, married to Horace Walpole, created Earl of Orford. His grace held many important posts in the State; among which were those of Lord-Lieutenant of Ireland, Lord-Lieutenant of Derbyshire, Lord Keeper of the Privy Seal, Lord Steward of the Household, and Lord Justiceship for the administration of government during his majesty's absence. He was succeeded by his son—

William, as fourth Duke and seventh Earl of Devonshire, who was, during his father's lifetime, called to the Upper House by his title, hitherto of courtesy, of Marquis of Hartington. He was appointed Master of the Horse and a Privy Councillor. In 1754 he was one of the Lords of the Regency, and Governor of the County of Cork; in the following year he was Lord High Treasurer of Ireland; and in 1756 was Lord-Lieutenant of Ireland, and First Commissioner of the Treasury. In 1757 he was Chamberlain of the Household to the king, and held, besides, many other offices. His grace married Charlotte, daughter, and ultimate heiress, of Richard Boyle, Earl of Burlington and Cork, by which union—the lady being Baroness Clifford in her own right—the Barony of Clifford came into the Cavendish family. By this issue he had three sons and one daughter, viz.:—William, who succeeded him; Richard, who died unmarried; George Augustus Henry, created Earl of Burlington, from whom the present noble representative of the House of Cavendish, the seventh Duke of Devonshire, is descended; and Dorothy, married to the Duke of Portland. His grace died on the 3rd of August, 1764, and was succeeded in his titles and estates by his son William, Marquis of Hartington.

William, fifth Duke and eighth Earl of Devonshire, the eldest son of the last named peer, was married twice: first, to the Lady Georgiana, daughter of Earl Spencer, one of the most accomplished and elegant women of the time, and who

is best and most emphatically known as "The Beautiful Duchess;" and, secondly, to Lady Elizabeth Foster, daughter of the Earl of Bristol, and widow of John Thomas Foster, Esq. By the "Beautiful Duchess" his grace had issue, one son, William Spencer Cavendish, who succeeded him, and two daughters: Georgiana, married to the Earl of Carlisle; and Harriet Elizabeth, married to Earl Granville. The "Beautiful Duchess," than whom but few women were ever more unjustly reviled by the satirist and the caricaturist, for the enthusiastic part she took in the election of Charles James Fox for Westminster, was one of the most accomplished and fascinating ladies of the age, and was more than usually intellectual and polished. As a poet, her "Passage of the Mountain of St. Gothard" ranks very high, and the notes which she added to it evince a highly cultivated mind. This poem was printed in various forms, mostly for private circulation, the most important edition being in large folio, translated into Italian, by G. Polidori, in which the English and Italian texts are both given, and an address by the translator added. The closing lines by the duchess run thus:—

"Farewell, Helvetia! from whose lofty breast
Proud Alps arise, and copious rivers flow;
Where, source of streams, eternal glaciers rest,
And peaceful science gilds the plains below.
Oft on thy rocks the wond'ring eye shall gaze,
Thy valleys oft the raptur'd bosom seek—
There, Nature's hand her boldest work displays,
Here, bliss domestic beams on every cheek.
Hope of my life! dear CHILDREN of my heart!
That anxious, to each fond feeling true,
To YOU still pants each pleasure to impart,
And more—oh transport!—reach its HOME and YOU."

On the death of the duke, in 1811, the title and estates passed to his only son—

William Spencer Cavendish, sixth Duke and ninth Earl of Devonshire, one of the most kindly, generous, and liberal-minded men, and one of the most

zealous patrons of Art and Literature. He was born in Paris in 1790, and besides holding the office of Lord High Chamberlain, &c., went on a special embassy to Russia from the British Court. This embassy his grace conducted on a scale of princely magnificence, at his own charge, and concluded it to the entire satisfaction of both nations. By him the modern improvements of Chatsworth were, with master-mind and lavish hand, planned and carried out. His grace, who never

married, died in January, 1858, and was succeeded in his titles and estates—with the exception of the barony of Clifford, which fell into abeyance between his sisters—by his second cousin, the present noble head of the house,

most truly yrs

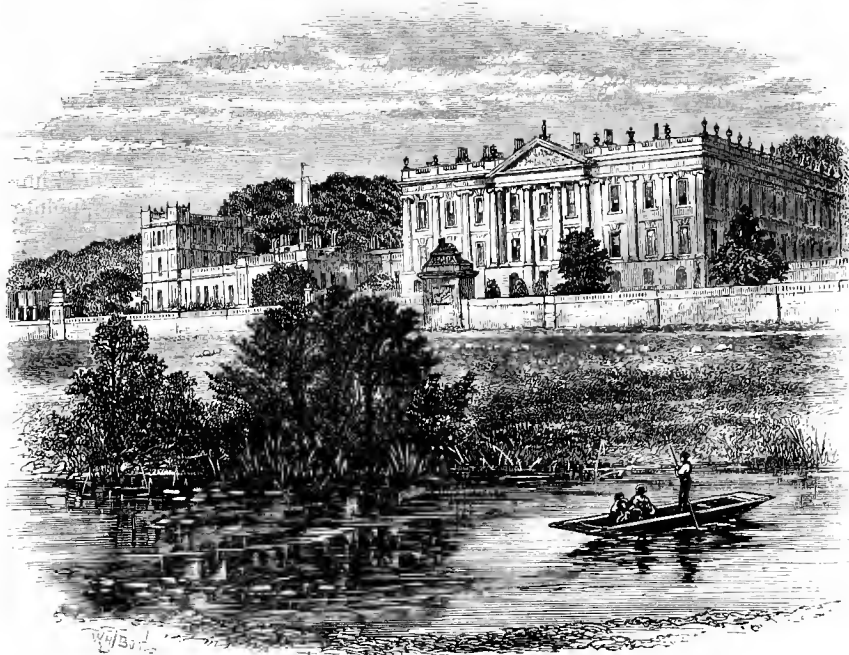
Devonshire

Chatsworth

Dec 21.

who was grandson of the first Earl of Burlington. The sixth duke—the “Good Duke,” for by that title he is best known, and it is as amply merited by the present noble peer—was, by express wish, buried in the churchyard at Edensor, just outside the park at Chatsworth, where a plain and perfectly simple coped tomb, with foliated cross, covers his remains.

The present noble owner of princely Chatsworth, William Cavendish, seventh Duke of Devonshire, Marquis of Hartington, Earl of Devonshire, Earl of



Chatsworth with the River Derwent.

Burlington, Baron Cavendish of Hardwick, Baron Cavendish of Keighley, &c., Knight of the Garter, I.L.D., F.R.S., Lord Lieutenant and Custos Rotulorum of the County of Derby, Chancellor of the University of Cambridge, High Steward of the Borough of Derby, &c., was born 27th April, 1808. His grace is the eldest son of William Cavendish, eldest son (by his wife the Lady Elizabeth Compton, daughter and heiress of Charles, seventh Earl of Northampton), of George Augustus Henry Cavendish (third son of the fourth Duke of Devonshire, by his wife the Lady Charlotte Boyle, as already stated), first Earl of Burlington, and Baron Cavendish, of Keighley, which titles were created in his favour in 1831: he died in 1834. William Cavendish, just referred to, was born in 1783, and in 1807 married the Hon. Louisa O'Callaghan, eldest daughter of Cornelius, first Baron Lismore, by whom he had issue three sons and one daughter, viz.,

the present Duke of Devonshire; Lord George Henry Cavendish, the present highly-respected M.P. for North Derbyshire, of Ashford Hall, in that county, married to the Lady Louisa, youngest daughter of the second Earl of Harewood; Lady Fanny Cavendish, married to Frederick John Howard, Esq.; and Lord Richard Cavendish; all of whom are still living. Mr. Cavendish died in 1812, before his eldest child, the present duke, was four years of age, his wife surviving him until 1864. His grace was educated at Eton, and at Trinity College, Cambridge, where he graduated as M.A., and was Second Wrangler, Senior Smith's Prizeman, and in the first class of the Classical Tripos, 1829. In the same year he became M.P. for the University of Cambridge, which seat he held until 1831, when he was returned for Malton, and in the same year, as Lord Cavendish, for Derbyshire, and at the general election in the following year, for North Derbyshire, which constituency he represented until 1834, when he succeeded his grandfather as second Earl of Burlington. In 1856 he was, as Earl of Burlington, made Lord-Lieutenant of Lancashire, a post he held until 1858, when, on succeeding to the Dukedom of Devonshire, he was appointed Lord-Lieutenant of Derbyshire. From 1836 to 1856 he was Chancellor of the University of London, and is President of Owen's College, Manchester.

His grace, at that time Mr. Cavendish, married, 1829, his cousin, the Lady Blanche Georgiana Howard, fourth daughter of the sixth Earl of Carlisle, by his wife the Lady Georgiana Dorothy Cavendish, daughter of the fifth Duke of Devonshire. By this beautiful and accomplished, as well as truly estimable lady, who died in 1840, his grace had issue four sons and one daughter, who, with the exception of the eldest, are still living. These are—

1st. Spencer Compton Cavendish, Marquis of Hartington, M.P., P.C., LL.D., who was born in 1833, and is unmarried. The marquis was educated at Trinity College, Cambridge, where he graduated as B.A. in 1852, M.A. in 1854, and LL.D. in 1862. He holds at the present time (1872) the responsible post of Her Majesty's Chief Secretary of State for Ireland, and has successively held office as a Lord of the Admiralty, Under-Secretary of State for War, Secretary of State for War, and Post-Master General, and was attached to Lord Granville's special mission to Russia.

2nd. The Lady Louisa Caroline Cavendish, born in 1835, and married in 1865 to the Hon. Capt. Francis Egerton, R.N., M.P. for East Derbyshire, son of the first Earl of Ellesmere, by whom she has issue two sons and one daughter.

3rd. Lord Frederick Charles Cavendish, M.P. for the north division of the West Riding of Yorkshire, born in 1836, and married in 1864 to the Hon. Lucy Caroline, daughter of Baron Lyttleton.

4th. Lord Edward Cavendish, late M.P. for East Sussex, born in 1838, and married in 1865 to Emma Elizabeth Lascelles, a maid of honour to the Queen, and granddaughter to the Earl of Harewood, by whom he has issue two sons.

His grace is patron of thirty-nine livings, and in Derbyshire alone is lord of forty-six manors. His other seats are:—Hardwick Hall, Derbyshire, about fifteen miles from Chatsworth; Holkar Hall, in Cartmel; Bolton Abbey, Yorkshire; Lismore Castle, Ireland; Compton Place, Eastbourne, Sussex; and Devonshire House, London.

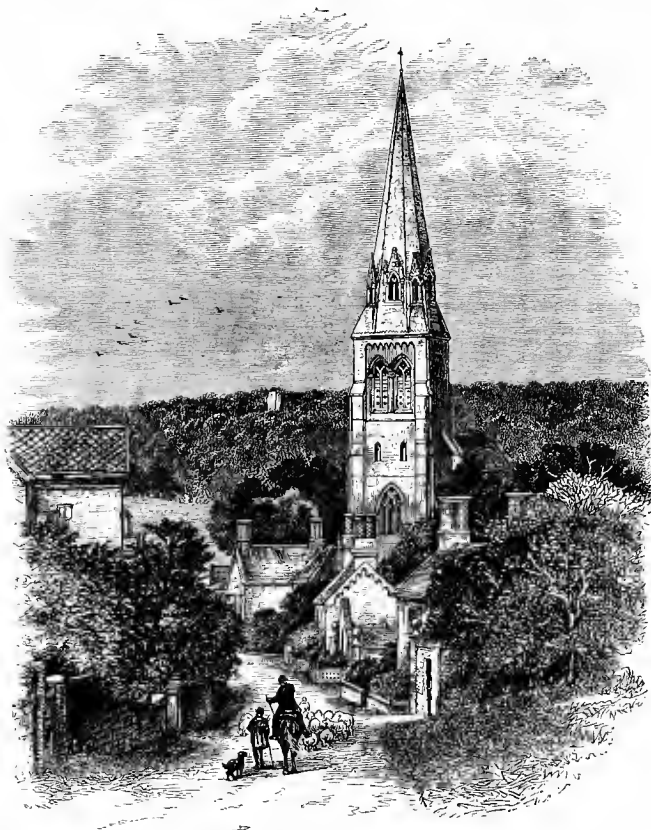


URING the course of this work, Edensor, which closely adjoins the park, has occasionally been alluded to, and it becomes necessary for me now to give some notice of its many beauties. The old village of EDENSOR was, with the exception of the church and one or two houses, removed to its present position from its former site in the park some forty years ago. It is, indeed, the most perfect model of a village anywhere to be seen, and the beauty of its villas—for every cottage in the place is a villa—the charm of its scenery, and the peace and quietness which seem to reign in and around it, make it as near an *Eden* on earth as one can expect any place to be, and to which its name most curiously and appropriately points. Edensor is entered by a very picturesque lodge from the park, and the outlet at its upper extremity is also closed by gates, so that the only thoroughfare through the place is a highway to Bakewell. Besides the Agent's house, there are in Edensor a good parsonage house and a village school, but, luckily, there is neither a village ale-house, blacksmith's forge, wheelwright's shop, or any other gossiping place; and unpleasant sights and discordant sounds are alike unknown.

The old church of Edensor was taken down a few years ago, and the present one, from the design of Gilbert Scott, erected on its site by his grace the present Duke of Devonshire. The old church consisted of a nave with side aisles and a chancel, and it had a square battlemented tower at its west end. The nave and western porch were also battlemented; the battlements being carried over the gable of the chancel-arch, in the centre of which was a niche for a Sanctus bell. The east window was of decorated character, as were those at the east end of the south aisle, and one near the priest's door on the south side of the chancel. Interiorly the church possessed many interesting features, including some remarkable capitals, which have mostly been preserved, with the curious monuments, and a carved corbel bearing the arms of Leche, as well as part of a sepulchral cross and other fragments, in the new edifice.

The present church, completed in 1870, is a remarkably fine and elegant structure, with a lofty tower and broach spire at its west end. The engraving, from a photograph by Mr. E. F. Bampton, of Edensor, shows it as seen from the upper part of the village. It consists of a nave with side aisles, a chancel, and a monumental chapel opening from the south side of the chancel. The font, which is of marble, and extremely chaste and beautiful, is at the west end, and the pulpit, which also is of marble, is placed against the chancel-arch. In the chancel are very elegant *sedilia*, and the floor is laid with encaustic tiles. One of the most historically interesting remains in this church is a brass plate in the chancel to the memory of John Beton, one of the household and confidential servants of Mary, Queen of Scots, who died at Chatsworth while his royal mistress was a captive there, in 1570. At the head of the plate are the arms of Beton (who was of the same family as Cardinal David Beton, who took so prominent a part in the affairs of Scotland in the reign of James V. and of

Mary, and of James Beton, Archbishop of St. Andrew's), quarterly first and fourth a fesse between three mascles; second and third, on a chevron an otter's head, erased; with the crest a talbot's head. At the bottom is a figure of Beton, in plate armour, lying dead upon a pallet, his hands by his side and his head



Edensor Church and Village.

resting on a pillow. Of this extremely curious and interesting historical brass, with its full inscription, I give a careful engraving on the next page.* The "Epitaphium" is signed at the end "A. B.," so that it was probably written

* From "The Reliquary, Quarterly Archæological Journal and Review," edited by Llewellynn Jewitt, F.S.A.

DEO OPT MAX ET POSTERITATI SACRVM.

Ioanni Betonio Scoto, nobilis & optimi viri Ioannis Betonii ab Anthmwyth filio, Davidis Betonii Illuſtriff. S. R. E. Cardinalis nepoti, Iacobi Betonii Reuerendiſſi S. Andree Archiepiſcopi et Regni Scotiae Cancellarii digniſſi pronepoti ab ineunte aetate in humanioribus diſciplinis, & philoſophia, quo faciliſ ad ius Romanu (cuius ipſe Conſultiff ſuit) aditus pateret ab optimis quibuſqz preceptorib' & liberaliter & ingenue, educato: omnibus morum facilitate, fide prudentia, & conſtantia chiaro: vnde a Sereniſſ Principe Maria Scotoru, Gallorumqz Regina in praeguatoris primu, mox Oeconomi munus ſuſſecto, eiufdemqz Sereniſſ. Reginae, vna cum aliis, evinculis trucu lentiff. Tiranni, apud leuini lacus caſtrum liberatori ſortiſſ quem poſt varias legationes, & ad Carolu .9. Galliaru Regem Chriſtianiff & ad Elizabetham Sereniſſ Angloru Reginam ſœliciter & non ſine laude ſuſceptas: ſatis properantibus, in ſuæ ætatis flore, ſors aſpera immani dyſenterias morbo, e numero viuentiu exemit Iacobus Reuerendiſſ. Glaſquenſis Archiepiſcopus, & Andreas Betonii eiufdem ſereniſſ. Reginae ille apud Regem Chriſtianiff Legatus hic vero Oeconomus in ppetuam rei memoria, exvolutate & pro imperio ſereniſſ. Reginae heræ clemetiſſi ſrſ moeſtiſſ poſuerit

Obiit anno ſalutis 1570 Vixit annos 32 meſes 7. & diem dñi expectat apud Chathworth in Anglia.

EPITAPHIVM

IMMATVRA TIBI LEGERVNT FILA SORORES.

BETONI, VT SVMMVM INGENIVM SVMMVMQZ PERIRET

IVDICIVM, ET NOBIS IVCVNDVM NIL FORET VLTRA.

AB

DOMI ET FORIS



either by Andrew Beton, or by Archibald Beton, the latter of whom also was one of the household of Mary Queen of Scots.

Another brass plate, near the chancel-arch, bears the following inscription :—

“ Here lies ye Body of Mr. Iohn Philips,
sometime Housekeeper at Chatsworth,
who departed this life on ye 28th of May,
1735, in ye 73rd year of his age, and 60th
of his Service in ye Most Noble Fa-
mily of His Grace the Duke of
Devonshire.

“ Pray let my Bones together lie
Until that sad and joyfull Day,
When from above a Voice shall say,
Rise, all ye Dead, lift up your Eyes,
Your great Creator bids you rise ;
Then do I hope with all ye Just
To shake off my polluted Dust,
And in new Robes of Glory Drest
To have access amongst ye Bless'd.
Which God of his infinite Mercy Grant,
For the sake & through ye Merits of my
Redeemer, Jesus Christ ye Righteous.
Amen.”

In the chapel alluded to is a large and remarkably fine monument, entirely filling up its west side, and of somewhat remarkable character (see p. 85). On either side is a massive pedestal, supporting a life-size statue ; and the pilasters which rise behind them support a pediment for the sculptured arms, crest, and supporters of the Earl of Devonshire. In the centre are two inscription tablets, surmounted by a figure of Fame blowing a trumpet, and on either side of these is a semi-circular arch, supported upon black marble columns, with foliated capitals. In one of these arched niches is sculptured the suit of armour, with helmet, gauntlets, &c.—hung in the niche in natural form, but without the body—of Henry Cavendish, of Tutbury, eldest son of Sir William Cavendish, of Chatsworth, by his wife, who afterwards became the celebrated Countess of Shrewsbury ; in the other, in same manner, are sculptured the earl's empty coronet, robes of state, and sword, the body being gone, of the first Earl of Devonshire, who was the second son of the same Sir William Cavendish and the Countess of Shrewsbury. In front stands an altar-tomb, on which rest the effigies of these two brothers ; that of the eldest (Henry Cavendish) represented as a skeleton, and the other (William Cavendish, first Earl of Devonshire) wrapped in a winding sheet, the heads being placed at opposite ends. Over these effigies is a slab of marble, supported upon eight marble pillars. The inscriptions upon this curious monument are as follows. That to Henry Cavendish being :—

Famæ

M. S.

Henrico Cavendisio

Guil. Equit. Aurati a Chatesworth in agro Derb.

Filio natu Maximo

Ex matre

Ex matre clarissima Elizab. Hardwick ab
 Hardwick in eodem Agro natâ, quæ quarto
 Marito Georgio Salopiæ Comiti sexto
 Enupta est
 Viro Strenuo ac Forti
 Ut qui unus (ex primis illis volonibus chiliarchis
 Anglis Anno CIOIO LXXVIII) Nomen
 Dederit Militiæ Belgicæ
 Cujus erat Patiens ac Peritus pariter
 Navus Agilis, Acer
 Ubi autem Negocia Fecissent Otio Locum
 Liberaliter Lauteq; ipse indulgens
 Ita tamen ut Splendidus
 ac Hilaris
 Non Deses audiret
 In hoc Agro
 Armis Exuviisq; depositis
 Et in Parietes Fixis
 Latet Sceleton expectans
 Pro Famæ clangore tubæ
 Classicum Resurrectionis
 Obitti XII die Octobris
 Anno Ære Christianæ
 CIOIOCXVI.

And that to the earl, his brother :—

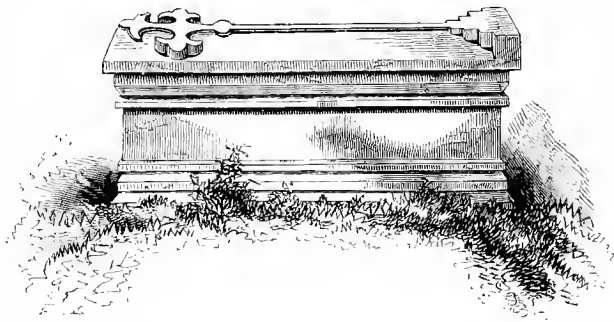
Archiva
 M. S.
 Gulielmo Cavendisio
 Ex jisdem Parentibus secundo gentilo Filio
 Qui & hic etiam trabeam reliquit
 Viro,
 Ad omnia nato
 Quæ recte facienda sunt
 Simplicique Virtute Merenti magis
 Quam captanti Gloriam
 Quem cum primum titulo Baronis de Hardwick.
 Et postea Comitis Devon. Regum oculatissimus,
 Jacob. B. M. & M. B. Rex insigniret,
 Non tam Hominem quam Honorem
 Cohonestare visus est.
 Provinciam sustinuit
 Quali peritia integritate ac laude
 Ipsam roga.
 Fama communis non mentitur
 Vir
 Non sæculi sed omnis Ævi Optimus
 Neque silendus, neque Dicendus
 Sine Cura.
 Laboris ac Fidei capacissimus.
 Actu otiosis simillimus
 Nihil sibi vendicans
 Eoque assequens omnia
 Cui
 Cum modicè ac plano solo se condi
 Mandavisset

[Majore

Majore pietate quam impensa
H.M.F.C.
H.
Obiit III Die Martii Anno Ære ejusdem
CICIDCXXV.

In the churchyard are many interesting inscriptions, which the visitor may well while away an hour or two in examining. Here, in a grassy enclosure at the top of the churchyard, too, lies the "good duke," under a plain and simple coped tomb, with a foliated cross, and this simple inscription on its south side :—

" William Spencer Cavendish,
Sixth Duke of Devonshire.
Born May 21, 1790. Died January 18, 1858."



Near this, on a coped tomb, with a plain cross standing at the head, is the following inscription to the mother of the present Duke of Devonshire :—

"In the Faith and Peace of Christ, Here Resteth all that was Mortal of Louisa Cavendish, Daughter of Cornelius, First Lord Lismore, widow of William Cavendish, Eldest son of George Henry Augustus, First Earl of Burlington, and Mother of William, Seventh Duke of Devonshire. Born August 5th, 1779. Died April 17th, 1863.

"As in Adam all die, even so in Christ shall all be made alive."—1 Cor. xv. 22."

And another is thus inscribed :—

"Henry George Cavendish. Born May 24, 1836. Died November 9, 1865."

In the churchyard is the heavy tomb of Sir Joseph Paxton, sometime head-gardener at Chatsworth, the designer of the Crystal Palace, the architect not only of many splendid erections, but of his own fortune also, and for some years member of parliament for the city of Coventry, of whose career some particulars have been given on a preceding page. The tomb bears the following inscriptions :—

"In Memory of Sir Joseph Paxton, born at Milton Bryant, Bedfordshire, August 11th, MDCCCIII.; died at Rockhills, Sydenham, June 11th, MDCCCLXV.; aged LXI years.

"In Memory of Laura, the lamented daughter of Sir Joseph and Lady Paxton, who departed this life January VIIIth, MDCCCLV., aged XVI. years. 'Her sun is gone down while it was yet day.'—Jer. xv. 9.

"In Memory of William, son of Sir Joseph and Lady Paxton, who departed this life Dec. XVIIth, MDCCCXXXV., aged VII. years. 'He shall gather the lambs with his arm, and carry them in his bosom.'—Isaiah xl. II."



Cavendish Monument, Edensor Church.

Among the other inscriptions, the following are particularly worth noticing :—

"Of Stature Great,
Of Mind most Just,
Here lies Will Grumbold
In the Dust.
Who died 25 May, 1690."

“ Here	
lieth ye body of James Brouard, who departed this life April the 10th, 1762, aged 76 yrs.	Also Sarah, ye wife of James Brouard, who departed this life February ye 10th, 1765, aged 77 yrs.

Ful forty years as Gardener to ye D of Devenshire,
to propigate ye earth with plants it was is ful desire ;
but then thy bones, alas, brave man, earth did no rest afoard,
but now wee hope ye are at rest with Jesus Christ our lord.”

“ Here lieth the body of William Dunthin, who departed this life September the 12th, 1787, aged 21 years.

“ I was like grass, cut down in haste, for fear too long should grow. I hope made fit in heaven to sit, so why should I not go ? ”

Another to William Mather, 1818, says :—

“ When he that day with th’ Waggon went,
He little thought his Glass was spent ;
But had he kept his Plough in Hand,
He might have longer till’d the Land.”

In the church is a fine peal of six bells, cast by Taylor, of Loughborough, in 1867. In the old church were four bells, by Hedderly (1769), and these were removed when it was rebuilt; three being recast, and the fourth removed to the stables at Chatsworth, where it hangs in the clock-tower for striking. It bears the good and loyal inscription :—“ For Church and King we always Ring. 1769.”

The CHATSWORTH HOTEL, at Edensor—the only one in the place—is situate close outside the park gates, with an open space of ground in front, and surrounded by the most magnificent trees, and the most beautiful scenery. It is fitted with every appliance for comfort; has an excellent *cuisine*; is liberally and well conducted; has every possible convenience of stabling and coach-houses; and is, altogether, one of the most desirable and comfortable of hotels. From this house, which is an excellent centre for tourists for enjoying the neighbourhood, and who have the magnificent park to stroll about in at all hours, delightful excursions may be made to places in the neighbourhood. Chatsworth is at hand; Haddon Hall is only some three miles away for a walk, or six for a delightful drive, round by way of Bakewell; Monsall Dale, Cressbrook Dale, Middleton Dale, and a host of other “dales” are all within a short distance; and, indeed, a radius of ten miles from the hotel takes in almost every well-known beautiful or romantic spot of the district; while Buxton, with its many attractions, and Dove Dale, with all its beauties, are only a little beyond this distance. It is, indeed, a district to revel in, and the tourist who “pitches his tent” at the Chatsworth Hotel will be conveniently placed for access to all. This excellent hotel is, it may just be named, carried on in connection with the “St. Ann’s” at Buxton—an establishment which, like the “Chatsworth,” has received, and is deserving of, the most distinguished patronage.

I have spoken of Edensor, which closely adjoins one of the entrances to Chatsworth Park. Near the other lodges are the picturesque villages of Baslow and Beeley, to which I must next pay passing attention.

BASLOW is a large and somewhat picturesque village; it lies on the high road from Bakewell to Chesterfield, Sheffield, &c., and the river Derwent runs

through one part of it. The churchyard is skirted by the river, and near it is a fine old bridge spanning the stream. The church is a singular, but very picturesque, old building, with a low tower and broach spire at its north-west corner, and it possesses many features worthy of careful examination. At Baslow are some very good inns, the principal of which are the "Peacock" and the "Wheatsheaf."

BEELEY, which the visitor will pass through on his way to Chatsworth from the Rowsley Station, is a pretty little village, with a quaint-looking old church, an elegant Gothic parsonage-house, and many very pretty residences. Beeley Bridge, with the public lodge near it, we show in one of our engravings, from a photograph by Green.



The Chatsworth Hotel, Edensor.

I now take my leave of princely Chatsworth. To write about its beauties, its history, and the family of its noble owner, has been to me a true labour of love, and I regret that my allotted space has run out before I have said all I could wish, or all that so glorious a place deserves. If what I have written gives information to some, and adds to the enjoyment of others of those into whose hands it may fall, I shall feel amply recompensed in the knowledge that my labour has not been vain.

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